

STRANGER THINGS: HUNTING THE THESSALHYDRA

# DRAGON+



**EXCLUSIVE**  
**ACQUISITIONS**  
**INCORPORATED**  
**PREVIEW!**

DUNGEONS & DRAGONS®

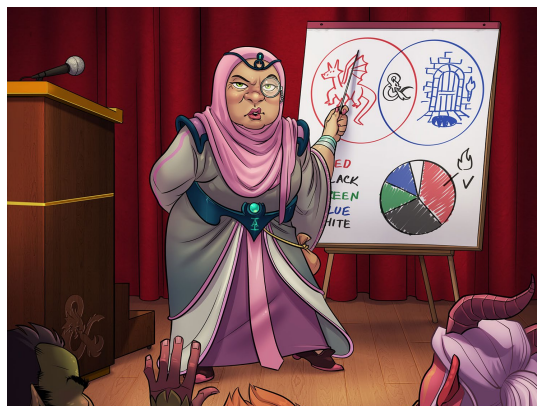
“SWIPE TO THE NEXT PAGE”

## ISSUE 25



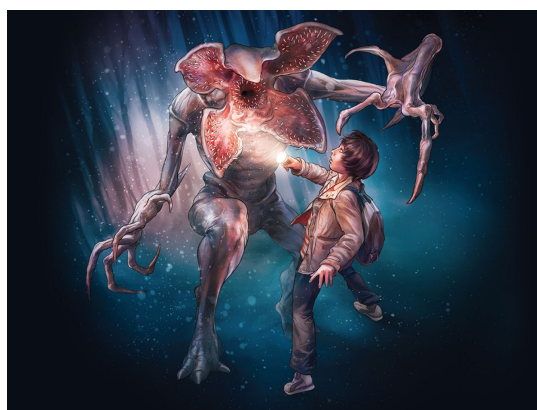
### Welcome to Dragon+ Issue 25

*Dragon+* Editor-in-Chief Matt Chapman bangs his head as he welcomes you to this issue.



### Imagining the Ampersand

Artist Aviv Or shares her love for bards as she reveals the cartoon characters she's crafted for Acquisitions Incorporated.



### Stranger Things Are Afoot

Stan! and Ben Petrisor channel the young gamers of Hawkins as they create the *Stranger Things Starter Set* for Dungeons & Dragons.





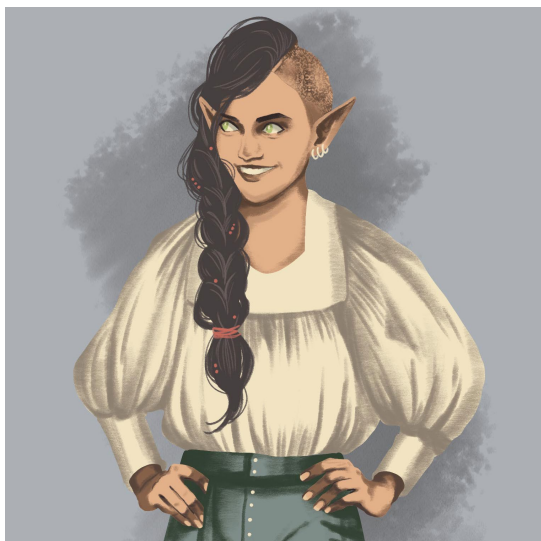
## What Beadle & Grimm Did Next

Matthew Lillard shares the secrets of the *Sinister Silver Edition* of *Ghosts of Saltmarsh* and revels in Shaggy's omniplanar powers.



## Adventurers League News

A non-seasonal story arc? Epic villains? It can only mean Red Wizards... or D&D's Chris Lindsay... or both!



## A Pirate's Life (& Style) for Me!

Artist and illustrator Samantha Darcy pulls from nautical history to help your pirate characters dress to kill.



## The Best of the Dungeon Masters Guild

We view the DMs Guild through the eyes of its chief architect, Chris Lindsay, as Guild Adept Shawn Merwin continues our

look at nautical offerings.



## Extra Life

Pastor Rory Philstrom shares his love of D&D as Dragon+ offers this platform to thank him for his generous Extra Life charitable donation.



## The Mountain Goats: In League

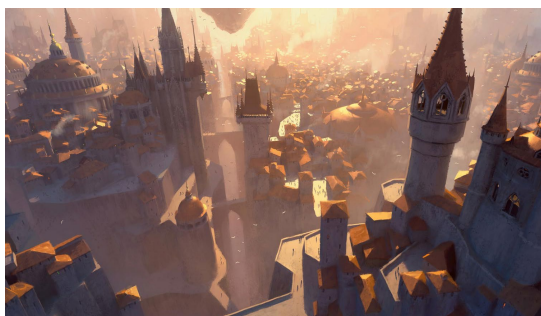


## Streaming Highlights



## with Dragons

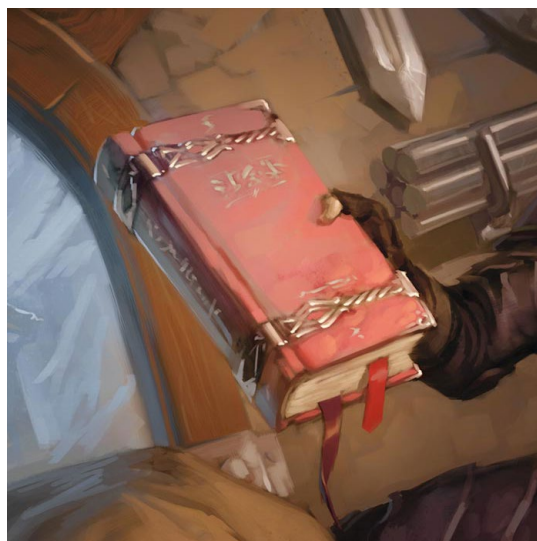
From the start of our conversation with musician John Darnielle, it's obvious he has an affinity for dragons. From a very early age he was fascinated by these mythological creatures and wanted to learn more.



## Fiction: Under the Cover of Fog

Merret, a covert agent of House Dimir, works a lowly position on the docks until he stumbles upon life-changing magic...

This issue's visual highlights include livestream chills, painting masterclasses and epic homebrew content to buff up your campaigns.



## Unearthed Arcana: The Artificer

In a previous Unearthed Arcana, we presented a new character class: the artificer, a master of magical invention. Based on the feedback we received, we're offering a new look at this class.

## Next Issue: Dragon+ 26





# DRAGON+ 25

## Welcome to Dragon+ Issue 25

*Dragon+* Editor-in-Chief Matt Chapman bangs his head as he welcomes you to this issue.

Matt Chapman

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**H**aving been a teen in the '80s, there was only ever going to be one thought that popped into my head when I saw the alternative cover for *Ghosts of Saltmarsh*: it's so metal!

Back then I belonged to a group of people who loved the kind of music you can bang your head to... and that long hair certainly helped. The overlapping Venn diagram of people who loved fantasy worlds and rock art always seemed as obvious to my teenage self as the one gracing this issue's front cover. So when I saw N.C. Winters' fierce-looking sahuagin, it immediately put me in mind of the images that graced rock albums, posters and other art from that decade.



(Select to view)

It wasn't all rock back then. Alanis Morissette's hard-edged first album *Jagged Little Pill* became a firm favorite amongst our gaming group, which would seem to fit her understanding of the word "ironic". Soundtracks such as Danny Elfman's *Batman* score and the rousing soundtrack to *Conan the Barbarian* were the background to our roleplaying games.

But it was great to get that feeling of rock roots confirmed by Winters when I chatted to him about his amazing cover. In this issue's *In the Works* he tells us about the Metallica poster art that paved the way for the watery warrior appearing from the depths.

One of the things that might not be obvious is how much the words that appear in the pages of *Dragon+* are a mere snapshot of the conversations we've had. Winters and I talked for 49 minutes, partly because I was fascinated by **Flatstock** (American Poster Institute events that showcase the work of the most popular concert poster artists





(Select to view)

working today). Artist Russ Nicholson—yes, *that* Russ Nicholson—and I talked for just shy of an hour so I could give you 300 words on his pen-and-ink

drawing of *Stranger Things*’ Demogorgon. And any chat with Matthew Lillard always opens with our assessment of Premier League teams and players, as he’s a high-ranking member of Dialect’s Fantasy Football League.

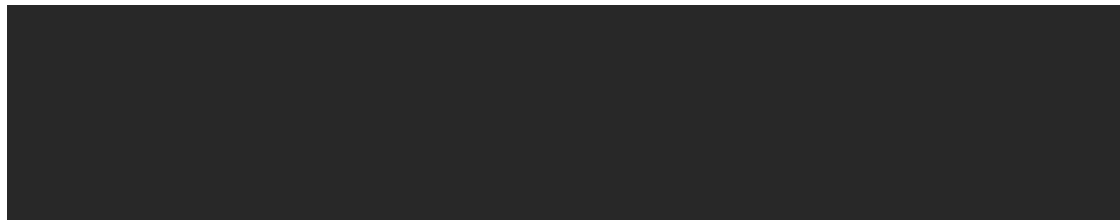
While we can never offer up everything that was said, it never feels less than a privilege to be having those conversations.

## SPEAKING OF HEAD BANGING...

Sometimes as a writer you get a phrase stuck in your brain. The one I’ve had bouncing around my mind for the past few months is a riff off Johnny Carson’s description of “a New York minute”. The night show host and comedian cleverly defined that as being “the time it takes for the light in front of you to turn green and the guy behind you to honk his horn.”

Your browser can't play this video.

[Learn more](#)



The reason it's become such a fixture in my brain is in relation to in-game planning—specifically in my “Eventide” D&D group. In our case it refers to the ever-shortening time between us putting a plan into action... and it crashing and burning.

That plan might have taken us two-thirds of the session to formulate but it's over in moments. In the past we've laid an intricate trap for a revolutionary figure and had it fail almost instantly because the gentleman of the night we employed (please don't ask...) was the wrong race. We've needed to gain access to a property to finagle an artifact, only to be magically locked out on the doorstep when we forgot our half of the pass phrase. And that's before we discuss the three major riots (count 'em, *three!*) we've now *accidentally* started while trying to succeed in other actions, the final one somehow ending in a gnome genocide in a quiet fishing village. My tiefling bard is slowly coming to terms with the fact that *we* might be the bad guys.

I've come to think of this short amount of time between events and their catastrophic failure as “a Faerûn minute”. And I'd **love to hear** if any other players suffer from this same problem of well-drilled plans being thwarted before there's even been time to roll initiative. So feel free to share your own tales of Faerûn minutes with me and put my mind at rest, so I don't feel like the only head banging I get to do these days is against a particularly stubborn wall.

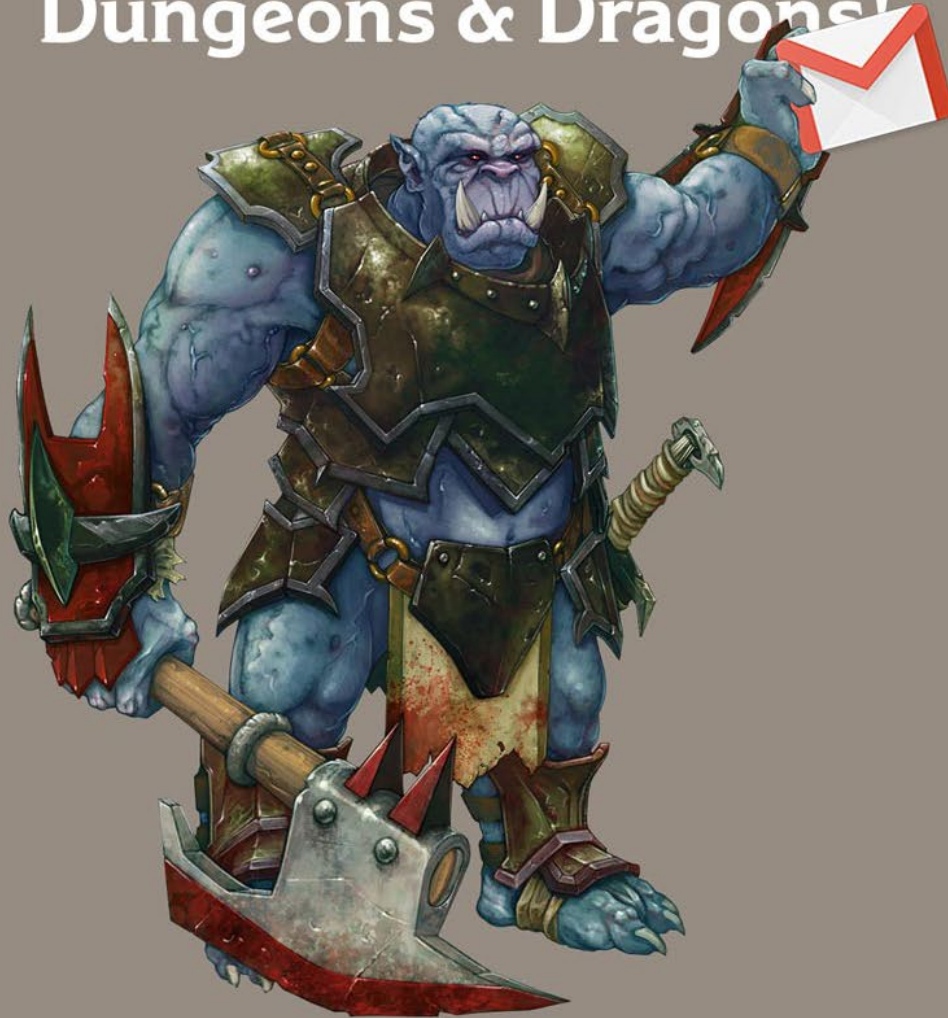
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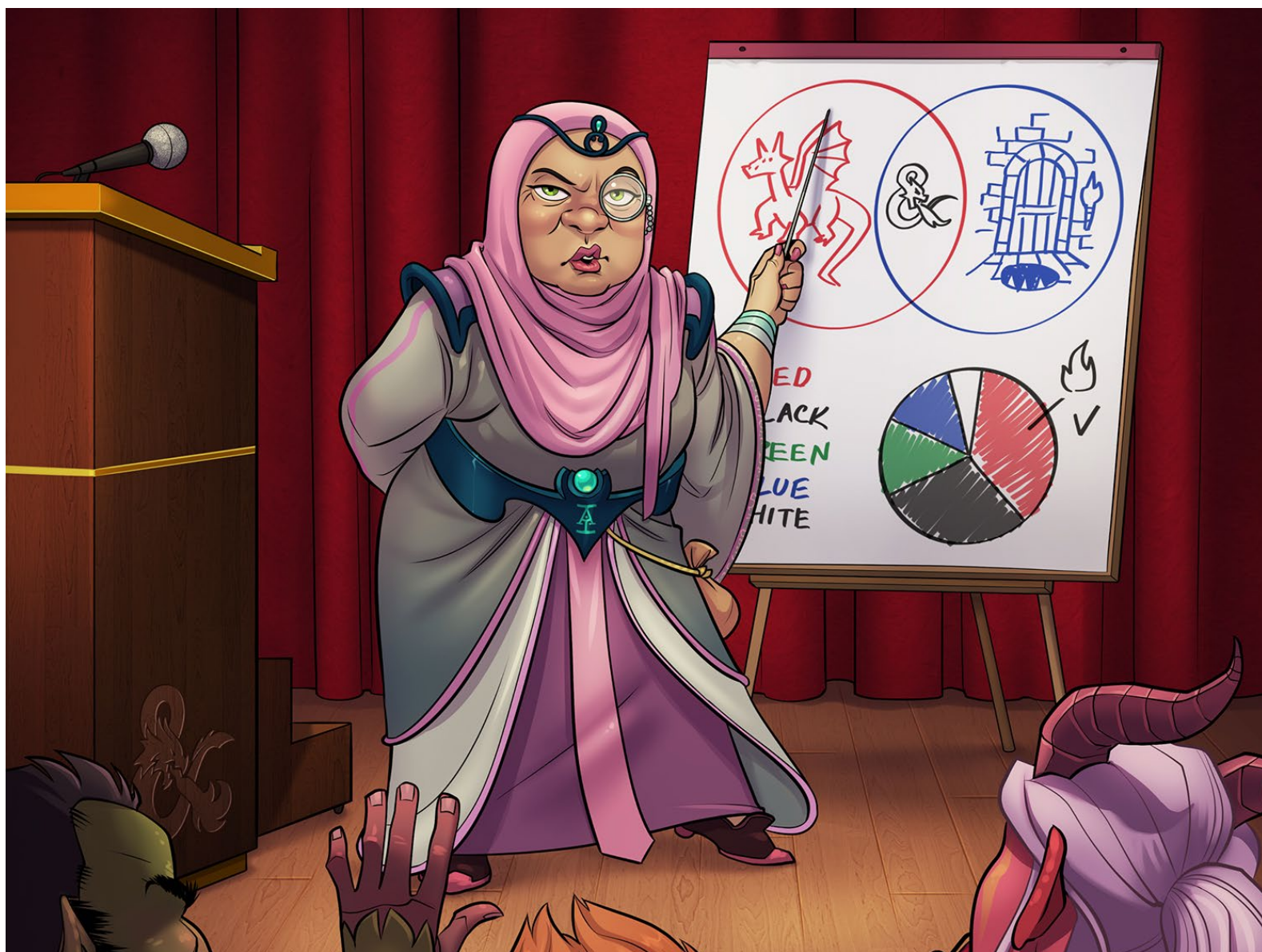
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## Imagining the Ampersand

Artist Aviv Or shares her love for bards as she reveals the cartoon characters she's crafted for Acquisitions Incorporated.

As you flick through this issue of *Dragon+* you're in for a visual treat. We've peppered its pages *New Yorker*-style with the amazing character art that will be featured in the upcoming Acquisitions Incorporated sourcebook.

This fully sanctioned D&D book



will include eight new official job positions within the Acquisitions Incorporated empire when it's released. You'll find the Obviator gracing our front cover this issue, with the Loremonger, Decisionist, Occultant, Documancer, Hoardsperson, Secretarian, and Cartographer also available to play.



Aviv Or

Artist Aviv Or was tasked with staffing these new job positions using a cartoon style in keeping with Penny Arcade's traditions. She was given a refreshing amount of freedom as she brought these characters to life.

"There are two different approaches to designing a character. When I work on commissions people usually have a really elaborate idea of who their character is. I'm happy to know as much as they want to tell me because that helps me draw the character as closely as I can to the image they see in their head," she tells *Dragon+*.

"With these characters I had the amazing freedom to do whatever I wanted. Penny Arcade came up with a title and description for each job position and told me to choose whatever race I wanted as long as I make it diverse. I love that direction as it was something I was going to do anyway. I used an [online generator](#) [ **WARNING** : As with many things Penny Arcade-related, this link includes adult language. You have been warned] for D&D characters which matches a class with a race and gives it an adjective and a personality trait, just taking the first line from each generated paragraph. That was enough to stimulate ideas and give me a good starting point to flesh out these characters."



We love the cartoon style of these characters. Is that something you learned while studying art?

No, I'm self-taught. The only formal art education I had was in high school. Instead I read books, and the internet is obviously a huge repository of information. My first step into the world of comics and illustration was *How to Draw Comics the Marvel Way* by Stan Lee and John Buscema. It's a real treasure.

## Did you start out using traditional artistic processes or begin working digitally?

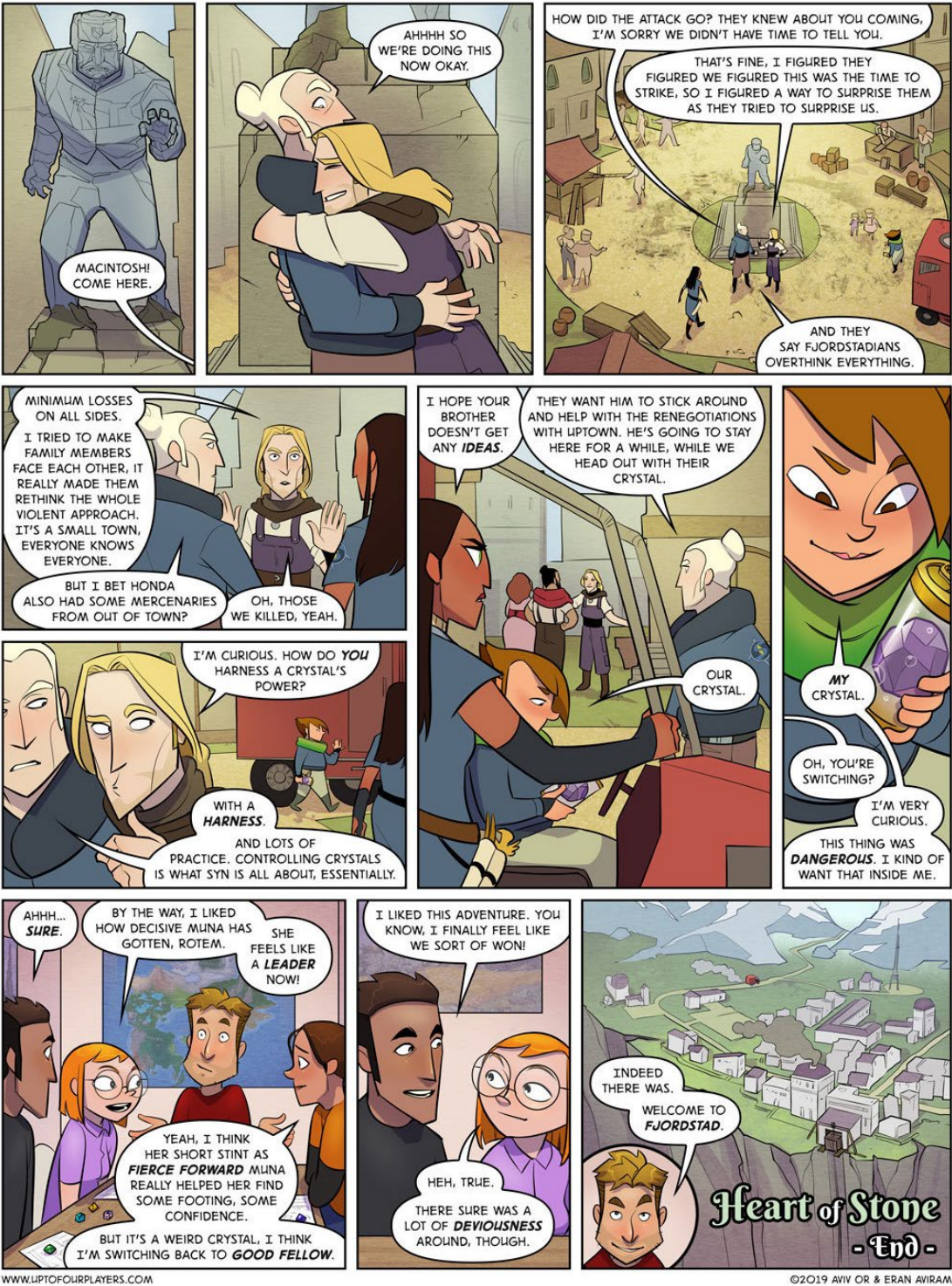
I definitely started more traditionally with a proper pen and pencil twenty years ago. It was pencils mostly, as well as some ink. In high school I also did acrylic paintings but it was always too messy and too much work. Mix colors? That's crazy! Just pick a color and use it. At some point I got my first Wacom tablet and that was life altering.

## When you begin a new piece of work do you still sketch traditionally or dive straight in with those digital tools?

I work digitally at this point as it's faster and cleaner. There's less eraser dirt; the undo button is my favorite. I sketch in Photoshop, usually after a quick bit of research in Google Images to get some visual reference so I know how everything looks. Once that sketch is approved by the art director—or by me if it's a personal work—then I take it into Clip Studio.

I used to work exclusively in Photoshop but I discovered that Clip Studio is magical for inking and flatting, specifically for my comic-like style. Honestly, there's some sort of dark magic involved! I don't know how it works but I'm happy to keep using it. Once the inking and coloring is complete I take it back into Photoshop. It may sound a bit convoluted but each program has its own set of tools which are perfect for certain things.





(Select to view)

Was it your comic style which impressed the Acquisitions Incorporated team and won you the character art job?

I illustrate a web comic called *Up To Four Players* , which is about games in general and roleplaying specifically. Almost any job I've gotten in the past two years has been seeded from that comic.

Are the characters in your web comic unique creations or are they based on you and your friends?

The player characters were loosely based on a couple of us and our spouses, although obviously that's not true anymore. Once we started writing the comic, these characters took on their own personalities. The basic player types and their stereotypes are still based on the four of us, so the basis is there in reality. But to be funny in a comic they have to be much more extreme than anyone would be in real life.

You also have a second, work-in-progress comic called *Singularity 1885*

*Singularity 1885* was my previous project with Eran Aviram, the same guy I create *Up To Four Players* with. I don't even remember where we got the idea, I think it was born from us just wanting to work on something together. We both quite like the Victorian period but we also like a bit of sci-fi and mystery. It's basically about a machine in 1885, a tiny little thing like a clock, which can predict the perfect future for humankind. But it needs human agents to work the field to bring on that perfect future.

It was a pulpy, cool story that was super fun to work on together. But it took so long to do! Part one is sitting there on our site for anyone to read but we want to continue with parts two, three, and maybe even four.

When did you first roleplay?

I probably started about fifteen years ago. I first got interested in high school but I didn't know anyone who played, so it was mostly just me scouring web forums to read people's articles and posts. Instead of actually rolling dice I knew more about the hobby in a philosophical way. When I met Eran, he introduced me to D&D and roleplaying in general, as well as board games and loads of other fun things. The first game we played was D&D 3.5, using the *World of Warcraft* setting. That was really cool.



(Select to view)



Do you have a favorite class or character type that you like to play?

I love a bard. I actually haven't played a bard in a while because I was starting to feel that I'm always the bard. Now that it's been five years it's due to happen again at some point. Bards are amazing—they're subtle and they're brilliant! I'm currently playing an archer, kind of a ranger character, and that's super fun. I love shooting things from a distance.

Have you ever been the DM, or do you always play as a party member?

I tend to just play. I promised our group, the four of us who usually play together, that I am going to run *Waterdeep: Dragon Heist* at some point. I'm super nervous about that, but also excited. The web comics that Eran and I illustrate have a book outlining our own setting, which is our own roleplaying game. Before we set up the Kickstarter for that, we tried to record as many podcasts as possible featuring actual playthroughs of the game. I DMed one of those for the *She's a Supergeek* podcast, which centers on women GMing. That was one of the first times I ever DMed and it was recorded and released worldwide, which was not terrifying at all!



(Select to view)

How was the Obviator chosen to be on the cover of *Dragon+* out of all those different characters?

The illustration of the Obviator pointing at the Venn diagram actually



appears in the Acquisitions Incorporated book. The Wizards of the Coast art team thought it would be cool to use that on the cover as we could have her pointing at anything on that white board. Shauna [Narciso] came up with an interesting background for the main image and I populated the lecture hall with all the other characters that I'd drawn, just sitting there in the audience.

**Do you have a favorite character out of all those you created for this project?**

Oh, that's hard. I really like the genasi Documancer because of the color scheme. I got to play with purples and make them fancy. I also like the Secretarian, who is a gossipy HR-type person who happens to also be a barbarian elf. It's just a wonderful combination of things that don't normally go together.

**You can see more of Aviv Or's work on her [Portfolio page](#) and [buy prints](#) online, read her weekly web comic [Up To Four Players](#) and connect with her on [Twitter](#).**

**You can also [download stat blocks](#) for the new Acquisitions Incorporated character classes and drop the adventuring company's eight most proficient employees into your game!**

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# IN THE WORKS



# PREVIEWS



## Ghosts of Saltmarsh

As we continue our look into *Ghosts of Saltmarsh*, we spoke with one of its designers—Jon Sawatsky—who updated the U-series of adventures ( *Sinister Secret of Saltmarsh*, *Danger at Dunwater*, and *The Final Enemy*) for the fifth edition ruleset.

Jon told us the following tale, which starts with a big cup of coffee and ends... with still more coffee.

Aged Fun: The Salty Version

How well does fun age? This was a question on my mind as I stared at my very, very old copy of *The Sinister Secret of Saltmarsh*.

Indulge me: I am in my basement office having just sat down to start designing the famous U series of modules for fifth edition Dungeons & Dragons. It is Day One of the project and I am drinking coffee from my giant Pinky Pie cake mug. There are dogs sleeping on a nearby bed. I'm only moments into the project and I am having f-e-e-l-i-n-g-s.

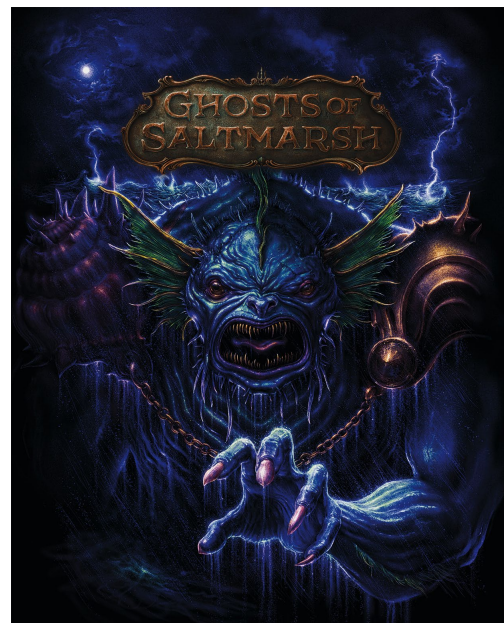
The cover of the first module is a primordial image for me. When I look at it, I am immediately transported to the Wizard's Corner, a local game store (now gone) that opened in Saskatoon in the early '80s. Nine-year-old me is staring at the long racks of adventure modules—the art of Erol Otus stares back at me through the store owner's clouds of cigarette smoke. I'm back there lost in the thrilling strangeness. Truth: I've never left.

Everything has changed since then. Editions of me, editions of the game come and gone; we got



old, the game and me.

There are two aspects to fifth edition I enjoy in equal measure. First, the rules succeed in offering an experience for every kind of table. Second, the game has drawn a fabulous diversity of players and creators to it. These things are related, and it is a credit to the design team at WotC. I can see how much this edition of the game means to folks.



(Select to view)

“Keep as much of the original text as you can,” Wolfgang Baur tells me via a design call. This is a relief, but also a challenge. I have done hundreds of pages of conversion from different systems into fifth edition Dungeons & Dragons—I am practiced at that. The trick, I say to myself after the meeting, is making sure I don’t lose any of the fun. *Honor what’s there, honor the funcore.*

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Here is how you take a legendary piece of Dungeons & Dragons history and make it relevant for an audience forty years later:

#### Read Deeply

I had to get intimate with the text. I sat and read the entire series of modules one Sunday afternoon. It was hard to separate my memories of playing the modules from what was written on the page in front of me. Adventures are weird things to read. You can really see the assumptions the designers had when they wrote the U series. How the game was played and—to a lesser extent—for whom the game was designed, is apparent in the text. If I was going to stand a chance at succeeding, I’d need to dive deep into the sahuagin-infested waters.

#### Find the Funcore

There is no 1-to-1 conversion formula to take a first edition element and turn it into a fifth edition element. I couldn’t approach the process of translating one rules system into another as a

“conversion”. Whether I was tackling a monster, magic item, spell, or trap design, I had to identify what the core fantasy was, what made it fun, and then recompile it according to the new rules. The sahuagin fortress in *The Final Enemy* was a truly dangerous place, bristling with armed followers of Sekolah—the fun of the fortress demanded a wide variety of enemy types! By asking “what *specifically* makes this fun” I felt confident that I wouldn’t stray from the intentions of the original designers; any mistakes I made would at least err on the side of fun.

### Deal with Gaps

If you read *Waterdeep: Dragon Heist*, you are reading the culmination of decades of designers figuring out how to put these things together. I really believe that adventure is a watershed moment in terms of design. It exemplifies how after a while, designers understand who is playing their game and how they are playing it. There are so many kinds of gaming tables now, which is awesome. It was not surprising to discover that an adventure series written forty years ago needed some massaging. The bulk of this work came in restructuring the existing information. I took all that old text and shaped it into a heading structure that made sense to contemporary Dungeon Masters. While I was under strict instructions to keep the narrative intact, I had free reign to reorganize and bolster the content to meet the expectations of today’s audience. High-level summaries, richly described NPCs, and creative monsters were some of the things I added to the adventures.

### Trust the Team

I would be lying if I said I didn’t doubt myself a great deal while working on this project. I think what got me through the worst of my self-doubt was knowing a huge team of exceptional people were going to take my manuscript and betterize\* it. If you look at the Amazon listing for *Ghosts of Saltmarsh* you see the author is, “Wizards Design Team”. I knew that so long as I worked hard, met my deadlines, and accepted the feedback and editing notes that came my way, the team would make sure it all came together. As a freelancer on the project, I got to attend a couple of design calls with the Wizards; I would always leave those calls with a clear head and a sense that I was up to the task.

I am truly thankful to Kobold Press and WotC for the opportunity to

work on this super salty adventure book. See you all at sea soon!

*\*I use this term all the time in tech writing meetings. I'm pretty sure it's legit.*

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#### Classic Tales

*Ghosts of Saltmarsh* combines some of the most popular adventures from the first edition of D&D along with some of the best nautical adventures from the history of *Dungeon* magazine. This collection for levels 1-12 features the following adventures, all fully adapted to fifth edition rules:

- ***Sinister Secret of Saltmarsh***
- ***Danger at Dunwater***
- ***The Final Enemy***
- ***Isle of the Abbey***
- ***Tammeraunt's Fate***
- ***The Styes***
- ***Salvage Operation***

Interested to learn more? Look for additional coverage on the *Dragon Talk* livestream, including [Greg Tito's chat with Kate Welch](#) about *Ghosts of Saltmarsh*.

[LISTEN HERE](#)

Plus, in an earlier *Lore You Should Know* segment, [Chris Perkins enlightens us](#) on the sahuagin.

This video is private



If you're heading to a game store to pick up your copy of *Ghosts of Saltmarsh*, you're in for a treat. The soft-touch finish isn't the only difference to the shop-bought copies, which are available on the same day, as they also sport an exclusive alternative cover. Artist N.C. Winters' is the man behind the distinctive cover design, which used his work on gig posters as a jumping off point.

“For the last few years I’ve been doing rock posters and I thought it was really badass that the D&D folks were referencing that as something they wanted. It turns out they really loved my work, especially a Metallica gig poster I had done, which was great because I had a blast doing that,” he tells *Dragon+*.

The idea behind the alternative cover is that it’s what the people in the rowing boat in the other main *Ghosts of Saltmarsh* image see as the sahuagin attack. Winters went through “a whole bunch of different sketches” including a zoomed-out version of the ship which included multiple sahuagin and the massive sea creature in the background.



(Select to view)

“I wanted it to be really visceral. But as I was sketching I started to talk myself out of it. I thought, ‘They don’t really want it to be so completely zoomed in and crazy.’ But it was too busy. It wasn’t dynamic enough. After doing that mockup I did a really fast version of the middle, which was the face.



(Select to view)

That was to show what I was envisioning for later but Wizards glommed onto that. They felt that was strong and said, ‘Just do this face!’”

Winters got to include some of the more dynamic options that have been cropped out by that tight focus on the back cover.

“I put the smaller sahuagin on the back and I snuck in some giant sea creature arms because I really wanted to have those elements. And the illithid is sort of my character from a campaign. That was my homage to him but it also works with the book.”

*Ghosts of Saltmarsh* releases May 21, 2019 with an MSRP of \$49.95 and is available to **pre-order now**. An alternate art cover featuring N.C. Winters’ distinctive design and a soft-touch finish is available exclusively in game stores on the same day.

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# Wizkids: Dungeon of the Mad Mage Board Game

The newest entry into the *Dungeons & Dragons Adventure System* series sees players journeying through the Yawning Portal into Undermountain to take on the creatures and quests that lie within.



(Select to view)

The game is campaign-based, with a variety of adventures to experience, but any adventure can also be played as a one-shot. Each player chooses one of five different heroes as they take on these exciting, often difficult, but ultimately rewarding adventures.

As always, this game can be combined with the other games in the *Dungeons & Dragons Adventure System* series to create

unique and one-of-a kind adventures that will leave heroes hungry for more!

Looking for a preview of the game? As *MeepleGamers* writes: “It is very rare that I find a game that will appeal to both the more casual board gaming players *and* deliver a highly tactical experience to my core group. *Mad Mage* has everything a game needs to bridge the gap between player backgrounds.”

**Waterdeep: Dungeon of the Mad Mage Adventure System Board**



**Game** is for one-to-five players aged 14 and above, and is available now with an MSRP of \$79.99. A Premium Edition version including forty-two pre-painted miniatures will also be available with an MSRP of \$159.99.



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# One-Page Dungeon Contest

The One-Page Dungeon Contest 2019 is now open for entries until May 1, with Steve Winter returning as one of its judges (for his sixth/iron year, no less). If you're not familiar with the contest, the name fairly accurately sums things up: submit your best dungeon design that fits on one side of one page of paper (standard US Letter or A4).

Find out more at the **official website**, on **Facebook** or on **Twitter**. You can also hear more from Steve Winter on his blog, **Howling Tower**, as well as over at **Kobold Press**.

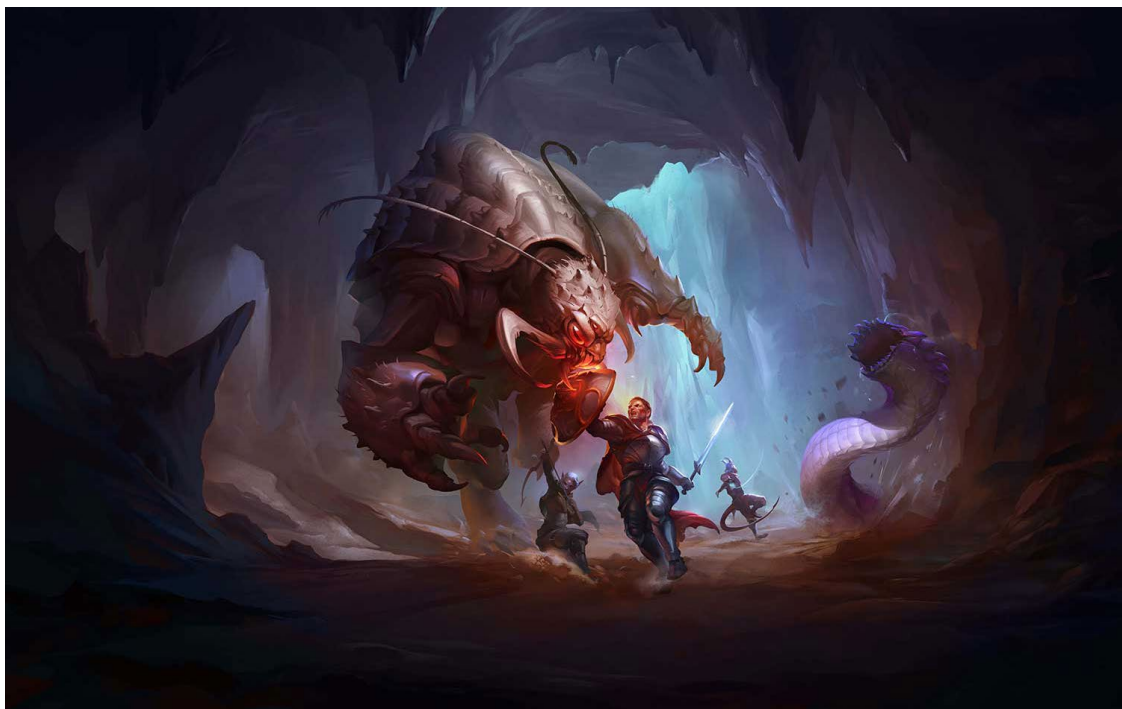
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# Neverwinter MMO Undermountain

Undermountain is affectionately known as the “mega-dungeon” for a reason. This multi-tiered dungeon located deep beneath the city of Waterdeep and its namesake mountain, Mount Waterdeep, is huge.



It therefore shouldn't surprise anyone that its addition to the free-to-play *Neverwinter* MMORPG has resulted in the largest expansion to date for that game. Updates include a level cap increase to 80, five new Adventure Zones in the *many* caverns below Waterdeep, a new social hub in the Yawning Portal Tavern, an all-new Expeditions system, an Endgame Dungeon (the Lair of the Mad Mage), an overhaul of Class Powers as well as Feats, revamped Boons system,



richer loot drop experience and much more.

An unknown force beckons the people of the Forgotten Realms to the halls of Undermountain using visions of their deepest desires.

Adventurers can team up with Durnan (proprietor of the Yawning Portal) and Celeste, as they seek to delve deeper into the hallowed halls shaped by Halaster Blackcloak's twisted mind.

Neverwinter: Undermountain is coming to PC this spring, as well as PlayStation 4 and Xbox One at a later date. Players can begin their adventure for free at the [official site](#).

Coming soon, exclusive to the *Dragon+* app, you will be able to get a unique redemption code to claim the Sun Elf's Fashion Pack (PC only) and adventure in style. This exclusive bundle includes the Sun Elf Fashion Set, a Blood Ruby and three Genie's Gifts. Keep an eye out for it here in the app .

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# Rick & Morty vs *Dungeons & Dragons*

When it comes to team-ups, what could be better than Cartoon Network's *Rick & Morty* entering the D&D universe? How about having fantasy author Patrick Rothfuss join forces with acclaimed comic writer Jim Zub!



(Select to view)

When Morty sees a cute girl at school playing D&D, he asks Rick to show him the ropes, only to discover that his grandfather is a veteran gamer. Next thing he knows the entire family has been pulled into a campaign that escalates from virtual D&D simulation to alternate universes governed by the rules of the game.

[Download Morty Character Sheet](#)

[Download Summer Character Sheet](#)

[Download Beth Character Sheet](#)

[Download Jerry Character Sheet](#)

*Rick & Morty vs. D&D* certainly celebrated its share of alternate covers! As an added bonus, the Gamestop exclusive version of *Rick & Morty vs. D&D* contains a bonus adventure from D&D's Adam Lee, *Temple of Glorb*. You might remember its playtest run-through during last year's Extra Life event:

Your browser can't play this video.  
[Learn more](#)

IDW's trade paperback of *Rick and Morty Vs. Dungeons & Dragons* is available now and can be [ordered here](#).

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\$3.99

# Rick and Morty

VS.

## DUNGEONS & DRAGONS



DUNGEONS & DRAGONS®			
<b>Keth Silverson</b>	Rogue 6	Urchin	Morty Smith
CHARACTER NAME	CLASS & LEVEL	BACKGROUND	PLAYER NAME
	Half-Orc	Chaotic Good	14,000
	RACE	ALIGNMENT	EXPERIENCE POINTS

Has trouble saying no to pretty girls. And mad scientists.	What's mine is yours, and what's yours is mine.	You know what? What's mine is actually just mine.	I have trouble trusting my allies. Especially Rick.
PERSONALITY TRAITS	IDEALS	BONDS	FLAWS

<p><b>STRENGTH</b> <b>+0</b> 10</p> <p><b>DEXTERITY</b> <b>+3</b> 16</p> <p><b>CONSTITUTION</b> <b>+3</b> 16</p> <p><b>INTELLIGENCE</b> <b>+1</b> 12</p> <p><b>WISDOM</b> <b>-1</b> 8</p> <p><b>CHARISMA</b> <b>+2</b> 14</p>	<p>INSPIRATION</p> <p><b>+3</b> PROFICIENCY BONUS</p> <p> <input type="radio"/> +0 Strength  <input checked="" type="radio"/> +6 Dexterity  <input type="radio"/> +3 Constitution  <input checked="" type="radio"/> +4 Intelligence  <input type="radio"/> -1 Wisdom  <input type="radio"/> +2 Charisma         </p> <p>SAVING THROWS</p> <p> <input checked="" type="radio"/> +6 Acrobatics (Dex)  <input type="radio"/> -1 Animal Handling (Wis)  <input type="radio"/> +1 Arcana (Int)  <input checked="" type="radio"/> +3 Athletics (Str)  <input checked="" type="radio"/> +5 Deception (Cha)  <input type="radio"/> +1 History (Int)  <input type="radio"/> -1 Insight (Wis)  <input checked="" type="radio"/> +8 Intimidation (Cha)  <input type="radio"/> +1 Investigation (Int)  <input type="radio"/> -1 Medicine (Wis)  <input type="radio"/> +1 Nature (Int)  <input checked="" type="radio"/> +2 Perception (Wis)  <input type="radio"/> +2 Performance (Cha)  <input type="radio"/> +2 Persuasion (Cha)  <input type="radio"/> +1 Religion (Int)  <input checked="" type="radio"/> +9 Sleight of Hand (Dex)  <input checked="" type="radio"/> +9 Stealth (Dex)  <input type="radio"/> -1 Survival (Wis)         </p> <p>SKILLS</p>	<p><b>15</b> ARMOR CLASS</p> <p><b>+3</b> INITIATIVE</p> <p><b>30ft</b> SPEED</p> <p>Hit Point Maximum <b>43</b></p> <p>CURRENT HIT POINTS</p> <p>TEMPORARY HIT POINTS</p> <p>Total <b>6d8</b></p> <p>HIT DICE</p> <p>SUCCESSSES <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/></p> <p>FAILURES <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/></p> <p>DEATH SAVED</p>	<p><b>FEATURES &amp; TRAITS</b></p> <p><b>Rogue Features (Thief):</b></p> <ul style="list-style-type: none"> <li>- Sneak Attack (3d6)</li> <li>- Thieves' Cant</li> <li>- Cunning Action</li> <li>- Fast Hands</li> <li>- Second-Story Work</li> <li>- Dual Wielder</li> <li>- Uncanny Dodge</li> </ul> <p><b>Racial Traits:</b></p> <ul style="list-style-type: none"> <li>- Darkvision</li> <li>- Menacing</li> <li>- Relentless Endurance</li> <li>- Savage Attacks</li> </ul> <p><b>Urchin:</b></p> <ul style="list-style-type: none"> <li>- City Secrets</li> </ul>									
<p><b>ATTACKS &amp; SPELLCASTING</b></p> <table border="1"> <thead> <tr> <th>NAME</th> <th>ATK BONUS</th> <th>DAMAGE/TYPE</th> </tr> </thead> <tbody> <tr> <td>Dagger</td> <td>+6</td> <td>1d4+3 piercing</td> </tr> <tr> <td>Dagger</td> <td>+6</td> <td>1d4+3 piercing</td> </tr> </tbody> </table>			NAME	ATK BONUS	DAMAGE/TYPE	Dagger	+6	1d4+3 piercing	Dagger	+6	1d4+3 piercing	<p><b>0</b> - Leather Armor</p> <p><b>0</b> - Dagger</p> <p><b>0</b> - Dagger</p> <p><b>0</b> - Acid (vial)</p> <p><b>0</b> - Alchemist's Fire (flask)</p>
NAME	ATK BONUS	DAMAGE/TYPE										
Dagger	+6	1d4+3 piercing										
Dagger	+6	1d4+3 piercing										



14

PASSIVE WISDOM (PERCEPTION)

Languages: Common, Orc

Proficiencies: Hand Crossbow, Disguise Kit, Light Armor, Longsword, Rapier, Shortsword, Simple Weapons, Thieves' Tools (double proficiency)

OTHER PROFICIENCIES & LANGUAGES

0

15

0

- Antitoxin

- Caltrops (bag of 20)

- Backpack (2)

- Crowbar (2)

- Hammer (2)

- Piton (20)

- Torch (20)

- Tinderbox (2)

- Rations (1 day) (21)


- Waterskin (2)

- Rope, Hempen (50 feet) (3)

- Pouch

- Thieves' Tools

EQUIPMENT





**IDW**  
ISSUE  
**2**  
COVER B  
\$3.99

# Rick and Morty



## VS. DUNGEONS & DRAGONS

DUNGEONS & DRAGONS®

Ari Strongbow

CHARACTER NAME

Ranger 6  
CLASS & LEVEL

Half-Elf  
RACE

Outlander  
BACKGROUND

Neutral Good  
ALIGNMENT

Summer Smith  
PLAYER NAME

14,000  
EXPERIENCE POINTS

Don't forgive, don't forget.

PERSONALITY TRAITS

I will have vengeance for my brother's murder, and the betrayal that caused it.

IDEALS

You aren't worth the cost of the arrows it would take to kill you.

BONDS

Kind of a drama bomb.

FLAWS

**STRENGTH**  
**+1**  
13

**DEXTERITY**  
**+3**  
17

**CONSTITUTION**  
**+0**  
10

**INTELLIGENCE**  
**+1**  
13

**WISDOM**  
**+2**  
15

**CHARISMA**  
**+0**  
10

**INSPIRATION**

**PROFICIENCY BONUS**  
**+3**

**SAVING THROWS**

- ☒ +4 Strength
- ☒ +6 Dexterity
- ☐ +0 Constitution
- ☐ +1 Intelligence
- ☐ +2 Wisdom
- ☐ +0 Charisma

**SKILLS**

- ☒ +6 Acrobatics (Dex)
- ☒ +5 Animal Handling (Wis)
- ☐ +1 Arcana (Int)
- ☒ +4 Athletics (Str)
- ☐ +0 Deception (Cha)
- ☐ +1 History (Int)
- ☐ +2 Insight (Wis)
- ☐ +0 Intimidation (Cha)
- ☐ +1 Investigation (Int)
- ☐ +2 Medicine (Wis)
- ☒ +4 Nature (Int)
- ☒ +5 Perception (Wis)
- ☐ +0 Performance (Cha)
- ☐ +0 Persuasion (Cha)
- ☐ +1 Religion (Int)
- ☐ +3 Sleight of Hand (Dex)
- ☒ +6 Stealth (Dex)
- ☒ +5 Survival (Wis)

**13** ARMOR CLASS

**+3** INITIATIVE

**30ft** SPEED

Hit Point Maximum **40**

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total **6d10**

HIT DICE

SUCCESSSES ☐ ☐ ☐ ☐

FAILURES ☐ ☐ ☐ ☐

DEATH SAVED

NAME **Longbow** ATK BONUS **+8** DAMAGE/TYPE **1d8+4 piercing**

**Shortsword** **+7** **1d6+4 piercing**

Spells:

- Hunter's Mark & Cure Wounds
- Pass without Trace (Lvl 2)

ATTACKS & SPELLCASTING

**0** - Shortsword

**0** - Longbow

**0** - Arrows (20)

**0** - Hunting Trap

### FEATURES & TRAITS

#### Ranger Features (Hunter):

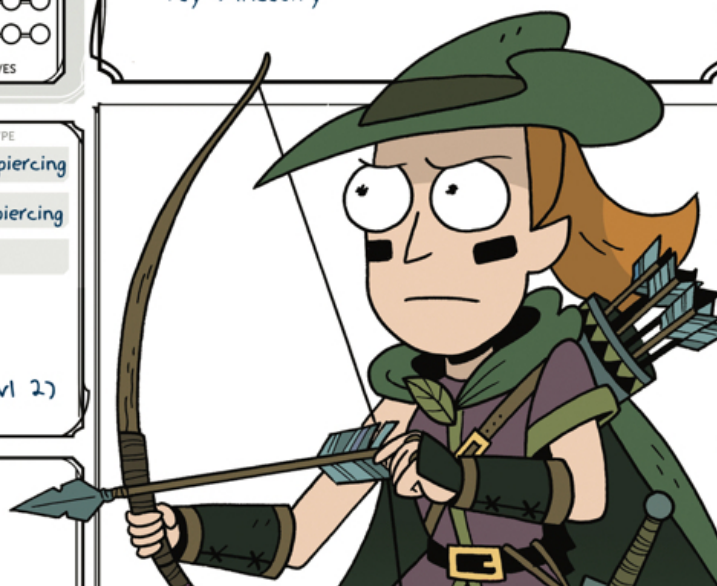
- Favored enemy-Giants.
- Natural explorer-Forest, Mountains.
- Archery
- Spellcasting
- Extra attack
- Colossus Slayer

#### Racial Traits:

- Darkvision
- Fey Ancestry

#### Outlander:

- Wanderer





15

PASSIVE WISDOM (PERCEPTION)

Languages: Common, Draconic, Elvish, Giant, Orc, Sylvan

Armor: Light Armor, Medium Armor, Shields

Weapons: Martial Weapons, Simple Weapons, Sarcastism

Tools: Flute

OTHER PROFICIENCIES & LANGUAGES

0

15

0

Trophy


Belt Pouch

Set of Traveler's Clothes

Dungeoneer's Pack

Leather Armor

EQUIPMENT



# Rick and Morty

VS.

## DUNGEONS & DRAGONS

DUNGEONS & DRAGONS®

**Lyan Amaranthia**

CHARACTER NAME

**Cleric 6**

CLASS & LEVEL

**City Watch / Investigator**

BACKGROUND

**Beth Smith**

PLAYER NAME

**Wood Elf**

RACE

**Chaotic Good**

ALIGNMENT

**14,000**

EXPERIENCE POINTS

Once abandoned yourself,  
you would never abandon  
someone who needs your help.

PERSONALITY TRAITS

I believe in my heart that I am  
meant for great things.

IDEALS

All life is precious and should be  
preserved. (Especially horses.)

BONDS

Blind faith in nigh-omnipotent  
father-figures.

FLAWS

**STRENGTH**  
**+2**  
15

**DEXTERITY**  
**+1**  
13

**CONSTITUTION**  
**+2**  
15

**INTELLIGENCE**  
**-1**  
9

**WISDOM**  
**+3**  
17

**CHARISMA**  
**+0**  
11

**INSPIRATION**

**PROFICIENCY BONUS**  
**+3**

Strength **+2**  
Dexterity **+1**  
Constitution **+2**  
Intelligence **-1**  
Wisdom **+6**  
Charisma **+3**

**SAVING THROWS**

Acrobatics (Dex) **+1**  
Animal Handling (Wis) **+3**  
Arcana (Int) **-1**  
Athletics (Str) **+2**  
Deception (Cha) **+0**  
History (Int) **-1**  
Insight (Wis) **+6**  
Intimidation (Cha) **+0**  
Investigation (Int) **+2**  
Medicine (Wis) **+3**  
Nature (Int) **-1**  
Perception (Wis) **+6**  
Performance (Cha) **+0**  
Persuasion (Cha) **+3**  
Religion (Int) **+2**  
Sleight of Hand (Dex) **+1**  
Stealth (Dex) **+1**  
Survival (Wis) **+3**

**SKILLS**

**17**  
ARMOR CLASS

**+1**  
INITIATIVE

**35ft**  
SPEED

Hit Point Maximum **45**

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total **6d8**

HIT DICE

SUCCESSSES ☐ ☐ ☐ ☐

FAILURES ☐ ☐ ☐ ☐

DEATH SAVED

NAME **Unarmed** ATK BONUS **+5** DAMAGE/TYPE **3 Bludgeon**

**Warhammer** **+5** **1d8+2 Bludgeon**

Spells-Spell Attack **+6**  
Spell Save DC **-14**  
Prepared spells:  
- Bless (lvl. 1)  
- Cure Wounds (lvl. 1)  
- Lesser Restoration (lvl. 2)  
- Spiritual Weapon (lvl. 2)  
- Beacon of Hope (lvl. 3)  
- Revivify (lvl. 3)

ATTACKS & SPELLCASTING

**0** - Warhammer  
**0** - Shield  
**0** - Scale Mail Armor  
**0** - Priest's Pouch

### FEATURES & TRAITS

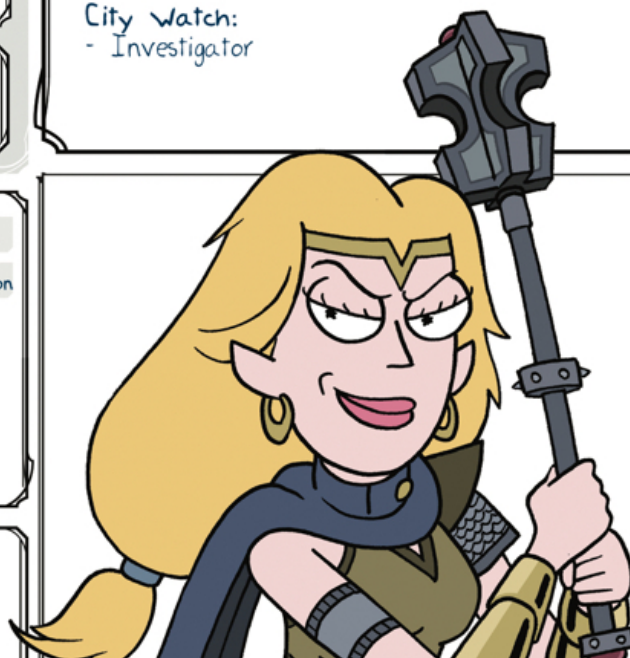
#### Cleric:

- Spellcasting
- Divine Domain: Life
- Disciple of Life
- Channel Divinity
  - Turn Undead
  - Preserve Life
  - Destroy Undead
  - Blessed Healer

#### Racial Traits:

- Darkvision
- Fey Ancestry
- Keen Senses
- Trance
- Elf Weapon Training
- Fleet of Foot
- Mask of the Wild

City Watch:  
- Investigator



13

PASSIVE WISDOM (PERCEPTION)

Languages: Common, Elvish, Giant, Orc

Armor: Heavy Armor, Light Armor, Medium Armor, Shields

Weapons: Simple Weapons, Longsword, Shortsword, Shortbow, Longbow

OTHER PROFICIENCIES & LANGUAGES

EP 0

GP 10

PP 0

Medium Armour

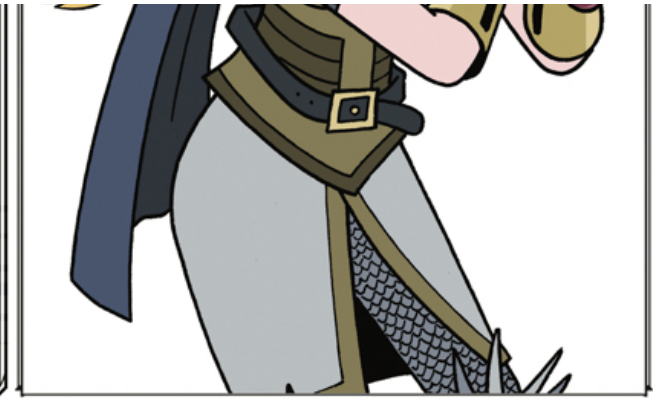
- Holy Symbol

- Uniform

- Horn

- Set of Manacles

EQUIPMENT





**IDW**  
ISSUE  
**3**  
COVER B  
\$4.99



# Rick and Morty

VS.

## DUNGEONS & DRAGONS

DUNGEONS & DRAGONS®

Kiir Bravian

CHARACTER NAME

Wizard 6

CLASS & LEVEL

Sage

BACKGROUND

Jerry Smith

PLAYER NAME

Half-Elf

RACE

Neutral Good

ALIGNMENT

14,000

EXPERIENCE POINTS

Finally smart enough to realize  
you'll never be good enough.

PERSONALITY TRAITS

Power is cool, but only if used  
to protect the innocent.

IDEALS

Finally courageous enough to fight  
for friends and family.

BONDS

No matter how hard you  
try, you will lose everything  
you love..

FLAWS

### FEATURES & TRAITS

Wizard:

- Spellcasting
- Arcane Tradition:  
School of Abjuration
- Abjuration Savant
- Arcane Ward
- Projected Ward
- Arcane Recovery
- Ritual Casting

Racial Traits:

- Darkvision
- Fey Ancestry
- Skill Versatility

Sage:

- Researcher

STRENGTH

-1

8

DEXTERITY

+0

10

INSPIRATION

+3

PROFICIENCY BONUS

- ☐ -1 Strength
- ☐ 0 Dexterity
- ☐ +2 Constitution
- ☒ +6 Intelligence
- ☒ +4 Wisdom

10

ARMOR CLASS

+0

INITIATIVE

30ft

SPEED

Hit Point Maximum 38

CURRENT HIT POINTS

**CONSTITUTION**

**+2**

14

**INTELLIGENCE**

**+3**

16

**WISDOM**

**+1**

12

**CHARISMA**

**+3**

16

☐ **+3** Charisma

**SAVING THROWS**

- ☐ **+0** Acrobatics (Dex)
- ☐ **+1** Animal Handling (Wis)
- ☒ **+6** Arcana (Int)
- ☐ **-1** Athletics (Str)
- ☐ **+3** Deception (Cha)
- ☒ **+6** History (Int)
- ☐ **+1** Insight (Wis)
- ☒ **+6** Intimidation (Cha)
- ☐ **+3** Investigation (Int)
- ☐ **+1** Medicine (Wis)
- ☐ **+3** Nature (Int)
- ☐ **+1** Perception (Wis)
- ☒ **+6** Performance (Cha)
- ☐ **+3** Persuasion (Cha)
- ☐ **+3** Religion (Int)
- ☐ **0** Sleight of Hand (Dex)
- ☐ **0** Stealth (Dex)
- ☐ **+1** Survival (Wis)

**SKILLS**

**13** **PASSIVE WISDOM (PERCEPTION)**

**Languages:** Common, Elvish, Draconic, Gnomish, Sylvan

**Armor:** Light Armor, Medium Armor, Shields

**Weapons:** Martial Weapons, Simple Weapons, Sarcasm

**Tools:** Flute

**OTHER PROFICIENCIES & LANGUAGES**

**TEMPORARY HIT POINTS**

Total **6d6**

HIT DICE

SUCCESSES ☐ ☐ ☐ ☐

FAILURES ☐ ☐ ☐ ☐

DEATH SAVES

NAME **Unarmed** ATK BONUS **+2** DAMAGE/TYPE **0 Bludgeon**

**Spells:**  
 Spell Attack +4  
 Spell Save DC -12  
 4 1st level spell slots  
 3 2nd level spell slots  
 3 3rd level spell slots

**ATTACKS & SPELLCASTING**

- CP **0** - Component Pouch
- SP **0** - Scholar's Pack
- EP **0** - Spellbook
- GP **10** - Bottle of Black Ink
- PP **0** - Quill
- GP **0** - Small Knife
- GP **0** - Letter
- GP **0** - Set of Common Clothes
- GP **0** - Belt Pouch

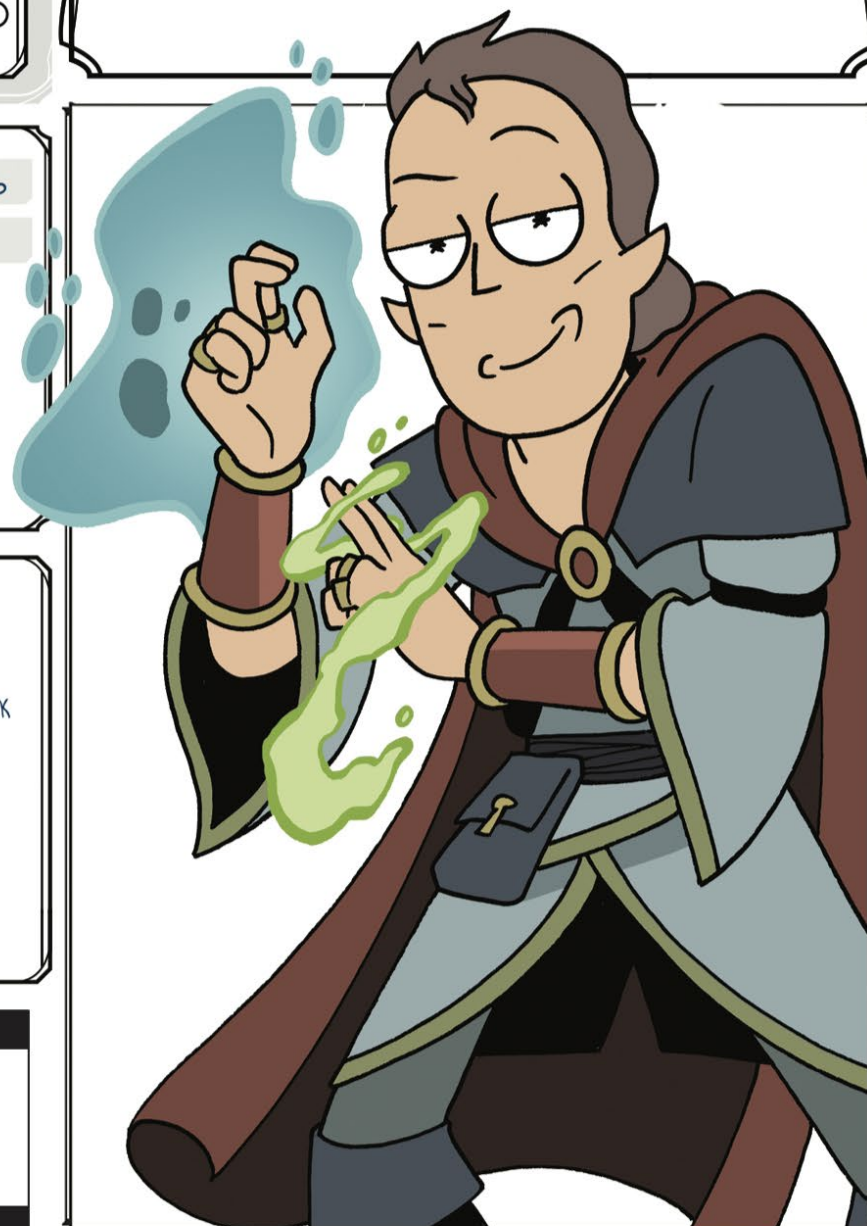
**EQUIPMENT**

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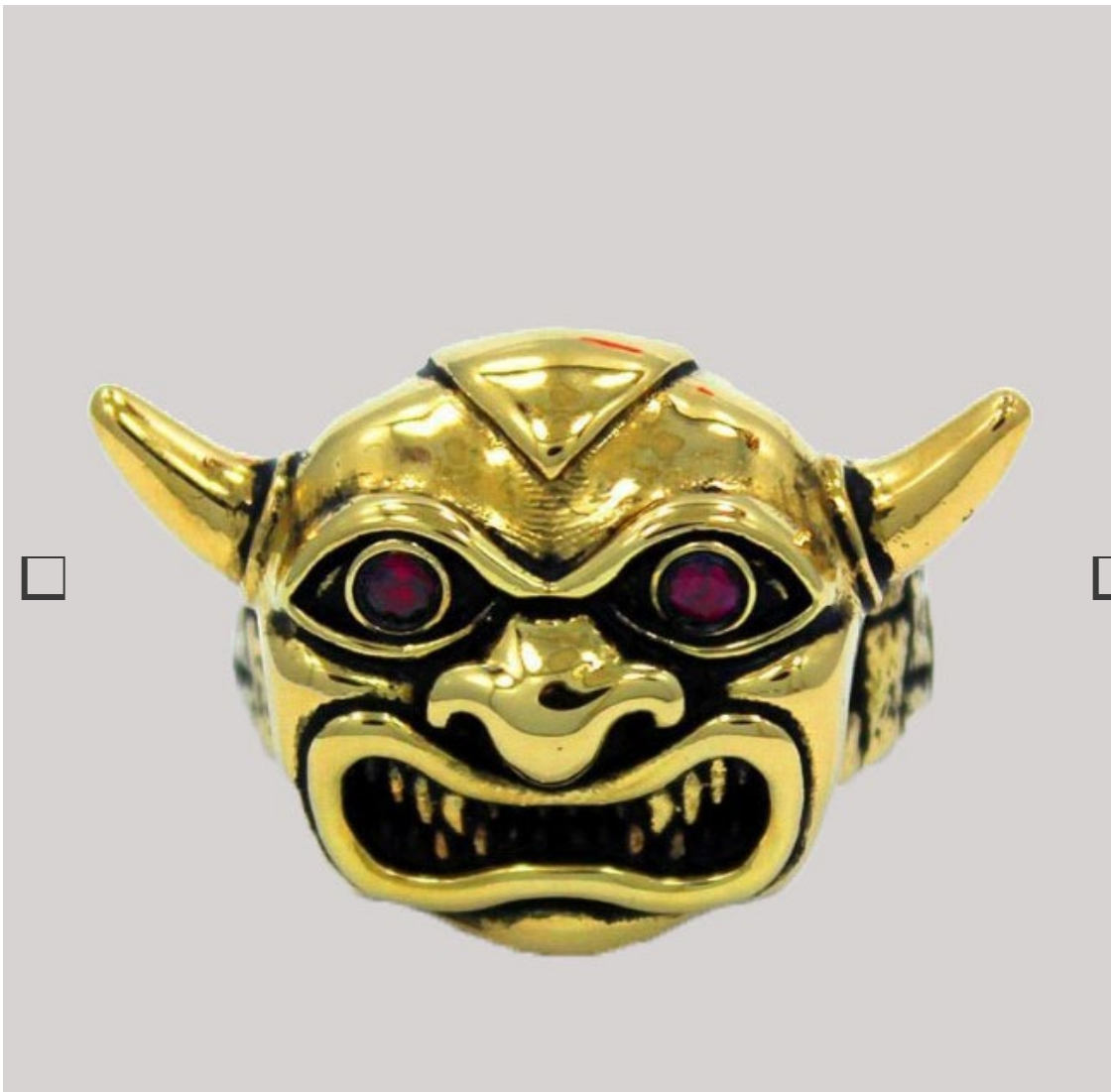


## Han Cholo

“I have always loved the striking imagery of D&D’s fantasy world. Playing with my friends growing up, the character designs were so awesome I was blown away. When I was a kid I would sit and color in my favorite characters in the *Monster Manual* and *Fiend Folio* and spark my imagination,” says Brandon Schoolhouse, who designs jewelry at Han Cholo.

His imagination clearly continues to crackle with energy, as he strives to create a collection based on that imagery. “I wanted to bring to life some of the old-school designs I grew up with and actually take them from fantasy to the physical realm. That includes iconic pieces, such as the Idol Ring. I can’t tell you how many times I looked at and fantasized about the adventure scenario of that cover of the *Players Handbook*. I think it is one of the most iconic pieces of art.”





Schoolhouse also reveals that he's working on a new D&D collection as we speak: "I launched the collections with the old-school pieces and I want to introduce the new crossover that will bring up-to-date characters and designs. But those I will have to keep locked up in my chest till the time is right. Which will be soon..."

Your browser can't play this video.

[Learn more](#)

Schoolhouse's love of the old-school is evident in the very décor of the Han Cholo store, which is stacked with classic toys and other memorabilia. He refers to it as their “secret lair”.



Han Cholo Store. (Select to view)



Han Cholo store. (Select to view)

“I’ve been an avid collector of vintage toys, art, comics, video games, RPGs—you name it,” he says. “And I just keep adding to the collection. People love to come by and see things that take them back to the good old days. Everyone has a different story every time.”

Check out the amazing Dungeons & Dragons jewelry range at the [Han Cholo website](#).



BACK TO TOP





## Stranger Things Are Afoot

Stan! and Ben Petrisor channel the young gamers of Hawkins as they create the *Stranger Things Starter Set* for Dungeons & Dragons.

Chris Hislop

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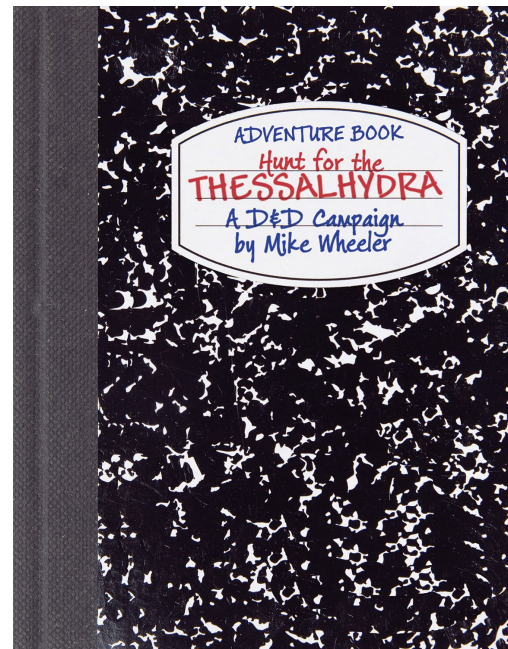
*“You carry the heads out of the dungeon, victorious, and you present them to King Tristram, who thanks you for your service and bravery —”*



“Whoa, whoa, whoa, that’s not it, is it?”

The new *D&D Stranger Things Starter Set*, which is based on Netflix’s creepy sci-fi thriller, seeks to answer that question from the final episode of season one. Mike Wheeler’s adventure—*Hunt for the Thessalhydra*—may get short shrift from his pals, who complain that his ten-hour D&D jaunt “doesn’t make sense”, but those seeds were enough for adventure designer **Stan!** and developer Ben Petrisor to expand it into a key part of the *Stranger Things Starter Set* for Dungeons & Dragons.

“We were quite lucky with the setup in that there’s not a lot shown on the screen, barely a raw outline to work with, which makes writing the adventure a lot more free and easy,” says Stan!, who has previously worked with Wizards of the Coast on other licensed games.



(Select to view)

“There are a half-dozen things which must be true, and you work with those until you find a pleasing arrangement that touches all of the bases it needs to. You can then sculpt an adventure around them that is fun to play through.”

This new adventure comes as part of a *Starter Set* that includes themed minis, dice, character sheets, and a fully updated, condensed rulebook for D&D fifth edition. The original idea for the adventure came from D&D Creative Director Mike Mearls and has been created by Wizards of the Coast in partnership with Hasbro Gaming.

“The starting concept was that this would be Mikey’s adventure [Ed: Mike Wheeler, that is, not Mearls]—it’s something that a thirteen-year-old boy would have written in 1982. We hope it evokes nostalgia in those gamers who came to D&D in first and second edition, as this kind of adventure is how their engagement with tabletop gaming would have begun,” Stan! continues. “It is also as

close to the style and feel of *Stranger Things* as we could make it, to capture the imagination of people who aren't as familiar with D&D to encourage them to give it a try.”



Creature and character art in the style of Mike Wheeler (Select to view)

Game developer Petrisor helped oversee the task of merging the world of Dungeons & Dragons with the experiences of the children of Hawkins. That included the fifth edition debut of a classic D&D monster, the thessalhydra.

“The thessalhydra is really, really weird, with multiple heads, a big gaping maw in the middle of its body that can spit acid, and a tail with a set of pincers,” explains Petrisor. “We were working with Hasbro’s art director on the thessalhydra and we had to go back and forth many times trying to describe it: ‘Yes, it has many heads like a hydra, and a big gaping maw as well... No, not like that,’” Stan! adds.

“Making sure all of that was incorporated into the monster while still making sure a low-level, starter party could deal with it was an interesting challenge,” Petrisor continues. “We have systems in place—such as legendary actions—which stop those abilities being crammed into one multi-attack and give Dungeon Masters options, but it is still deadly!”

## New Rules Presentation

The inclusion of an updated rulebook in this *Starter Set* also provided an opportunity to condense fifth edition’s rules and mechanics as they stand today. This presents the version that shipped with *The Lost Mines of Phandelver* in a new way, thanks to numerous updates by Lead Designer Jeremy Crawford.



“Jeremy also weaved his editorial magic on this product, fitting class mechanics and spells onto the character sheets,” says Petrisor. “Among others, this adventure features a bard, a ranger, and a paladin, and it was a challenge to make sure complex mechanics such as *Bardic Inspiration* appeared on the sheet and are readable, especially so new players can understand what they can do.”

Not only does the D&D *Stranger Things Starter Set* contain more

complex classes than the one which came before, it also reflects the iconic D&D characters played by the leads in the hit TV series. Premade character sheets for Will the Wise, Dustin the Dwarf and Lucas the Knight have been fully stattd for fifth edition and are available to play!

The adventure itself is very different from the glossy art seen in most Wizards of the Coast publications. Petrisor says making it feel “like a grade school kid’s property” was the goal: “The aesthetics of the adventure are driven by the need to make it look like it was written by the character of Mikey. So it looks like the campaign journal of a thirteen-year-old, complete with the kind of drawings you would expect as part of that.”

## Hunt for the Demogorgon

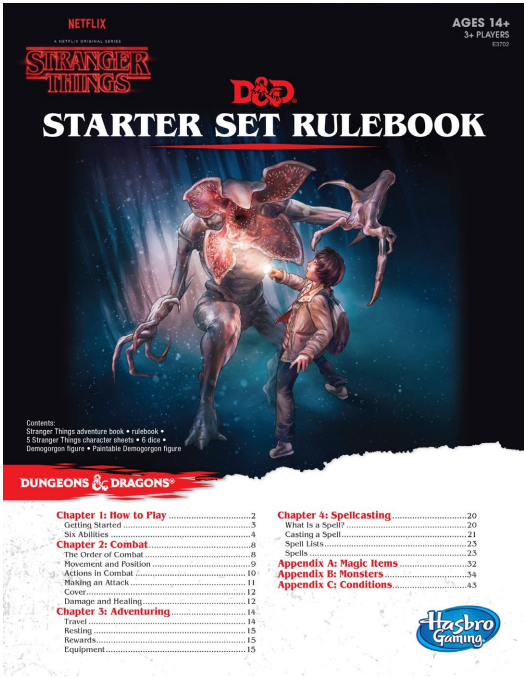
The *Stranger Things Starter Set* combines the classic design of D&D with artwork from the TV show to bring a monster with a familiar name—but a brand new look—to life. “The Demogorgon from *Stranger Things* is very different from the D&D villain of the same name and is so specific to the show. We’ve created an official stat block for that creature and I hope players get a kick out of encountering it, and maybe even integrating it into their own adventures,” Petrisor says.

Artist Russ Nicholson, who older fans will recognise from his work on such iconic books as *Fiend Folio*, was approached to capture the essence of this creature.

“Wizards of the Coast wanted an image showing the D&D heroes as played by the characters on the TV show fighting the Demogorgon,” he tells *Dragon+*. “I had a rough idea of the characters—a wizard, a small elf-type thief, and so on—but hopefully I drew those with a slight twist. My picture was shown to both Netflix and the *Stranger Things* team, and they loved it.”

Nicholson is best known for his





(Select to view)

stylish pen-and-ink work and doesn't mind that he's "considered old-school" today. Back in the *Fiend Folio* days, when everything was done by hand, precision was everything.

"How do you ink so as not to correct? You think before you put the pen to the pad!" he says with a laugh. "Or you make a mistake and you say, 'That's not a mistake, it's something else.' In the old days I would do corrections and use gouache to paint stuff out.

"When computers came along, I switched over. I still preferred to draw, sketching something out and doing a rough in pencils. I would tighten that up and then ink. Then I would scan that in and if I'd made a mistake during the inking I could touch it up in Photoshop instead of whiting out. I then blow it up and print it off, put it on my lightbox with either card or paper on top of it and draw. That's how I work now and the Demogorgon was done exactly that way."

So what's the trick to drawing the Demogorgon from *Stranger Things*? "The primary thing was trying to get the closed flower head right. I did a couple of versions and my wife helped me, she's my best critic. She said, 'No, that doesn't work and that should be this.' From those sketches I produced the version you see here."

Alongside the adventure and the rulebook, the set also comes with a full set of polyhedral dice. As Stan! muses, these are not the

same as the original dice the characters from *Stranger Things* would've played with.

“My first edition *Starter Set* came with a set of mixed color dice and you had to use crayon to color in the numbers!” he remembers. “My very first d20 just had 0-9 written on it twice, and I had to write in the other numbers. Gaming was an uphill struggle in those days.”



(Select to view)

The new D&D boxed set also includes two miniatures, both of which bring the version of the Demogorgon from *Stranger Things* to life. “The Demogorgon figurine comes in both painted and unpainted versions, so players can customise and add their own flair,” explains Petrisor. “We’ve gone full circle—now new DMs can slam down their Demogorgon mini on the table, like Mikey does in the show, but this time it’s the in-universe *Stranger Things* version.”

“At its heart this is a product for people who share a love for *Stranger Things*, giving new D&D players a personal connection to the hobby that bonds the main characters together, so they can see what sets these characters on their own path of friendship.”

And yes *Stranger Things* superfans, the adventure does feature the lost knight, the proud princess, and those weird flowers in the cave...

For a look inside the *D&D Stranger Things Starter Set*, we’ve provided a glimpse at both the rulebook and adventure:

[Download Rulebook Sample](#)

[Download Adventure Sample](#)

The *D&D Stranger Things Starter Set* is available to [pre-order now](#) with an MSRP of \$24.99 and ships on May 1, 2019.



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# CHAPTER 2: COMBAT

Battle often erupts when adventurers face their foes, whether the enemies are savage monsters or cunning villains. This chapter provides the rules you need for such combat. The rules address you, the player or Dungeon Master. The Dungeon Master controls all the monsters and nonplayer characters involved in combat, and each other player controls an adventurer. “You” can also mean the character or monster that you control.



## The Order of Combat

A typical combat encounter is a clash between two sides, a flurry of weapon swings, feints, parries, footwork, and spellcasting. The game organizes the chaos of combat into a cycle of rounds and turns. A **round** represents about 6 seconds in the game world. During a round, each participant in a battle takes a **turn**.

The order of turns is determined at the beginning of a combat encounter, when everyone rolls initiative. Once everyone has taken a turn, the fight continues to the next round if neither side has defeated the other.

### COMBAT STEP BY STEP

- 1. Determine surprise.** The DM determines whether anyone involved in the combat encounter is surprised.
- 2. Establish positions.** The DM decides where all the characters and monsters are located. Given the adventurers' marching order or their stated positions in the room or other location, the DM figures out where the adversaries are—how far away and in what direction.
- 3. Roll initiative.** Everyone involved rolls initiative, determining the order of combatants' turns.
- 4. Take turns.** Each participant in the battle takes a turn in initiative order.
- 5. Begin the next round.** When everyone involved in the combat has had a turn, the round ends. Repeat step 4 until the fighting stops.

## Surprise

The DM determines who might be surprised. If neither side tries to be stealthy, they automatically notice each other. Otherwise, the DM compares the Dexterity (Stealth) checks of anyone hiding with the passive Wisdom (Perception) score of each creature on the opposing side. Any character or monster that doesn't notice a threat is surprised at the start of the encounter.

If you're surprised, you can't move or take an action on your first turn of the combat, and you can't take a reaction until that turn ends. A member of a group can be surprised even if the other members aren't.

## Initiative

Initiative determines the order of turns during combat. When combat starts, every participant makes a Dexterity check to determine their place in the initiative order. The DM makes one roll for an entire group of identical creatures, so each member of the group acts at the same time.

The DM ranks the combatants in order from the one with the highest Dexterity check total to the one with the lowest. This is the order (called the initiative order) in which they act during each round. The initiative order remains the same from round to round.

If a tie occurs, the DM decides the order among tied DM-controlled creatures, and the players decide the order among their tied characters. The DM can decide the order if the tie is between a monster and a player character. Optionally, the DM can have the tied characters and monsters each roll a d20 to determine the order, highest roll going first.

## Your Turn

On your turn, you can **move** a distance up to your speed and **take one action**. You decide whether to move first or take your action first. Your speed—sometimes called your walking speed—is noted on your character sheet.

The most common actions you can take are described in the “Actions in Combat” section later in this chapter. Many class features and other abilities provide additional options for your action.

The “Movement and Position” section later in this chapter gives the rules for your move.

You can forgo moving, taking an action, or doing anything at all on your turn. If you can't decide what to do on your turn, consider taking the Dodge or Ready action, as described in “Actions in Combat.”

## Bonus Actions

Various class features, spells, and other abilities let you take an additional action on your turn called a bonus action. The Bardic Inspiration feature, for example, allows a bard to take a bonus action. You can take a bonus action only when a special ability, spell, or other feature of the game allows you to do something as a bonus action. You otherwise don't have one to take.

You can take only one bonus action on your turn, so you must choose which bonus action to use when you have more than one available.

You choose when to take the bonus action during the turn, unless the bonus action's timing is specified.

## Other Activity on Your Turn

Your turn can include a variety of flourishes that require neither your action nor your move.

You can communicate however you are able, through brief utterances and gestures, as you take your turn.

You can also interact with one object or feature of the environment for free, during either your move or your action. For example, you could open a door during your move as you stride toward a foe, or you could draw your weapon as part of the same action you use to attack.

If you want to interact with a second object, you need to use your action. Some magic items and other special objects always require an action to use, as stated in their descriptions.

The DM might require you to use an action for any of these activities when it needs special care or when it presents an unusual obstacle. For instance, the DM could reasonably expect you to use an action to open a stuck door or turn a crank to lower a drawbridge.

## Reactions

Certain special abilities, spells, and situations allow you to take a special action called a reaction. A reaction is an instant response to a trigger of some kind, which can occur on your turn or on someone else's. The opportunity attack, described later in this chapter, is the most common type of reaction.

When you take a reaction, you can't take another one until the start of your next turn. If the reaction interrupts another creature's turn, that creature can continue its turn right after the reaction.

## Movement and Position

In combat, characters and monsters are in constant motion, often using movement and position to gain the upper hand. On your turn, you can move a distance up to your speed. You can use as much or as little of your speed as you like on your turn, following the rules here. Your move can include jumping, climbing, and swimming, as described in chapter 3.

## Breaking Up Your Move

You can break up your movement on your turn, using some of your speed both before and after your action. For example, if you have a speed of 30 feet, you can move 10 feet, search for a trap door, and then move 20 feet.

Similarly, if you take an action that includes more than one weapon attack, you can break up your movement even further by moving between those attacks.

If you have more than one speed, such as your walking speed and a flying speed, you can switch back and forth between your speeds during your move. Whenever you switch, subtract the distance you've already moved from the new speed. The result determines how much farther you can move. For example, if you have a speed of 30 and a flying speed of 60 because a wizard cast the *fly* spell on you, you could fly 20 feet, then walk 10 feet, and then leap into the air to fly 30 feet more.

## Difficult Terrain

Combatants are often slowed down by difficult terrain. Low furniture, rubble, undergrowth, steep stairs, snow, and shallow bogs are examples of difficult terrain. The space of another creature, whether hostile or not, also counts as difficult terrain.

Every foot of movement in difficult terrain costs 1 extra foot. This rule is true even if multiple things in a space count as difficult terrain.

## Being Prone

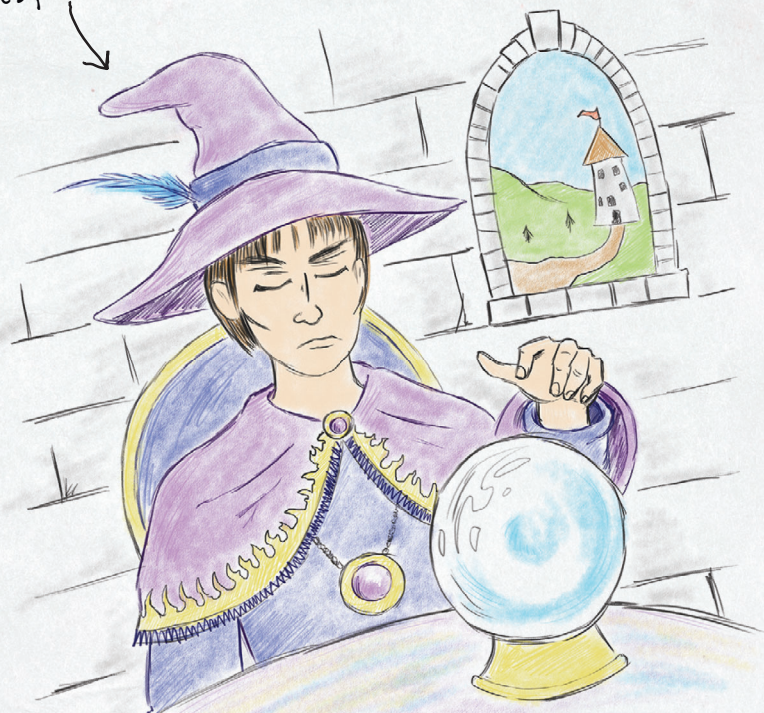
Combatants often find themselves lying on the ground, either because they are knocked down or because they throw themselves down. In the game, they are prone, a condition described in appendix C.

You can **drop prone** without using any of your speed. **Standing up** takes more effort; doing so costs an amount of movement equal to half your speed. For example, if your speed is 30 feet, you must spend 15 feet of movement to stand up. You can't stand up if you don't have enough movement left or if your speed is 0.

To move while prone, you must **crawl** or use magic such as teleportation. Every foot of movement while crawling costs 1 extra foot. Crawling 1 foot in difficult terrain, therefore, costs 3 feet of movement.



Drawn by Will the Wise himself



"Will the Wise"

#### CREDITS

Adventure: Stan!, Ben Petrisor

Cartography: Stan!

Rulebook: Jeremy Crawford

Editing: Christopher Perkins, Chris Sims, Michele Carter, Scott Fitzgerald Gray, Kim Mohan, Philip Athans, Kate Welch

D&D Lead Designers: Jeremy Crawford, Mike Mearls

Fifth Edition D&D Design Team: Christopher Perkins, James Wyatt, Rodney Thompson, Robert J. Schwalb, Peter Lee, Steve Townshend, Bruce R. Cordell

Additional Contributors: Greg Bilsland, Matt Sernett, Chris Dupuis, Tom LaPille, Richard Baker, Miranda Horner, Jennifer Clarke Wilkes, Steve Winter, Nina Hess

Based on the original Dungeons & Dragons game created by E. Gary Gygax and Dave Arneson, with Brian Blume, Rob Kuntz, James Ward, and Don Kaye

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## NOTES TO MYSELF (AS DUNGEON MASTER)

We should be able to finish this story in one night (maybe a long weekend if Dustin really gets caught up in the roleplaying), but don't rush it. As long as everyone's having fun, let it take as long as necessary. It's all about the fun.

Describe each scene. Tell them what their characters see or hear or feel at the start, then just let them go. They say what the characters do, and I tell them what happens. But don't take control of their characters. I control everything else—the monsters, the nonplayer characters (NPCs, like Sir Tristan), even the environment (like traps)—and the dice reveal how things turn out!

All creatures written with an underline can be found in the Monsters section of the rulebook.

Don't worry too much about getting the rules right or being perfect as a DM (that's short for Dungeon Master). Just relax, let things happen naturally, and enjoy playing the game. If things get confusing—especially in combat—do what seems fair and move on.

Like the rulebook says, my job as DM is to make sure everyone has a good time and that the story moves along smoothly.





## What Beadle & Grimm Did Next

Matthew Lillard shares the secrets of the *Sinister Silver Edition* of *Ghosts of Saltmarsh* and revels in Shaggy's omniplanar powers.

Matthew Lillard

---

“It’s hard to articulate how far we’ve come from when we first launched,” says Matthew Lillard, one of the co-founders of Beadle & Grimm’s Pandemonium Warehouse. “We pushed the button and went live at the **Stream of Many Eyes**. At that time we had never built anything, never chosen a factory, never gone through approvals, never done international shipping.

We were a bunch of guys who came up with a cool idea and decided to do it. We learned a lot about ourselves and our abilities. From where we started to where we finished, it’s not even the same world.”

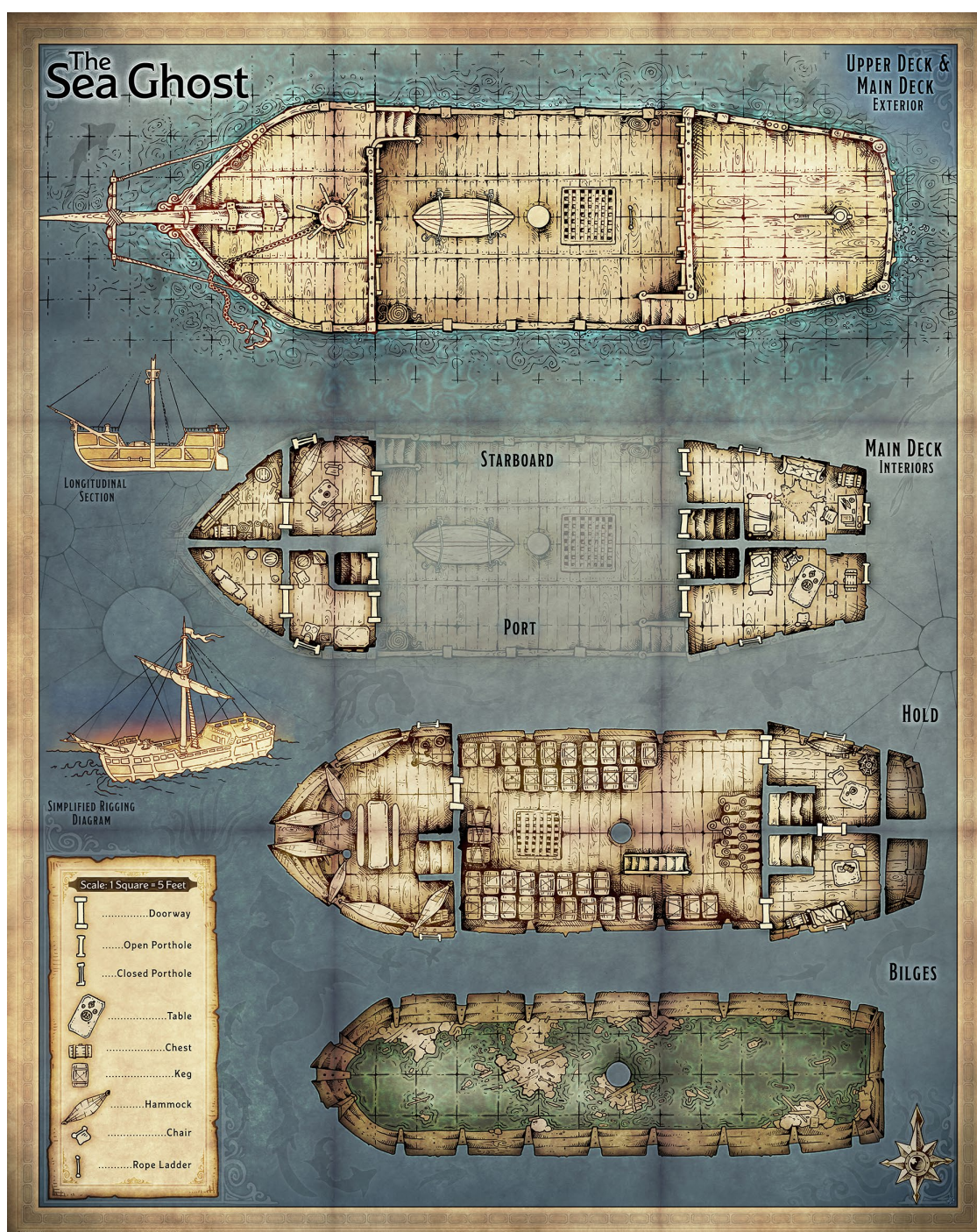
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## Precious Metals

Beadle & Grimm's first product was the *Platinum Edition of Waterdeep: Dragon Heist*. It packed in over 140 items to aid DMs and players and provided the company founders with that steep learning curve. But Lillard and his cohorts were adamant about delivering on the premium experience they had promised gamers, even when it cost them extra as manufacturers.

“We didn't know how long it would take to get art from independent artists and we understand that now. One of the problems we had is that we printed some of our custom art on unsuitable paper the first time out. That kind of thing costs a fortune at the eleventh hour but when we looked at it, we decided to reprint it. Then we had some problems with shipping,” he explains





A playable map for The Sea Ghost (select to view)

“But everything we have learned makes us so much better suited to deliver going forward. When we finish the *Sinister Silver Edition* of *Ghosts of Saltmarsh* we will really have our process dialled in, ready for the next big D&D adventure to drop in the fall.”

Moving from “Platinum” to “Silver” also allows Beadle & Grimm to target a wider audience this time around: “We want to provide ways for every gamer to get into what we make. Obviously, when you’re making a thousand boxes that cost \$500 each, you’re cutting off a

huge portion of the gaming community. This time we wanted to build something that everyone could love.”

***Dragon Talk: Hear Matthew Lillard and Bill Rehor discuss  
Beadle & Grimm’s Sinister Silver Edition***

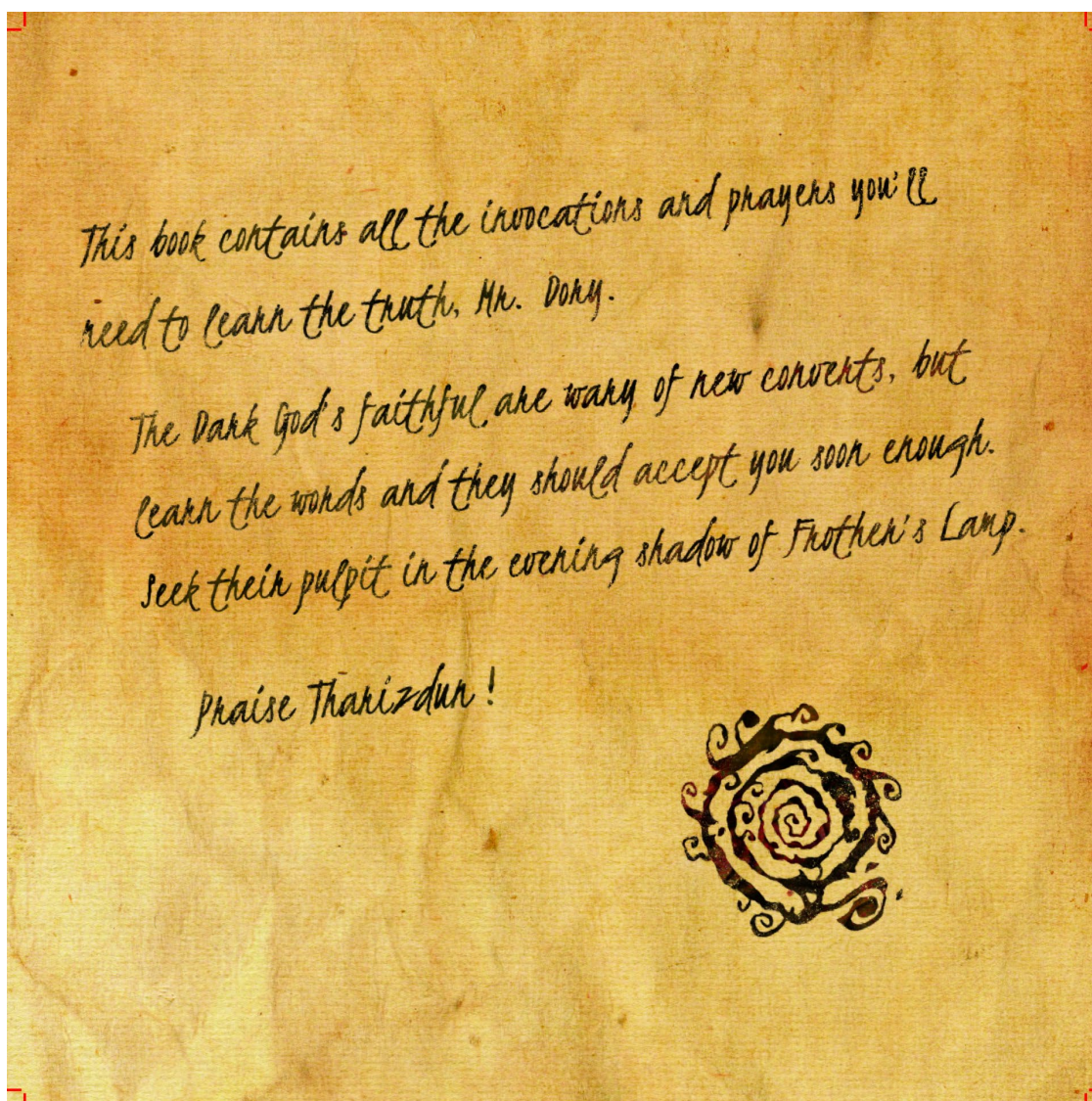
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## Dungeon Mastery

Lillard describes one of the core “marching orders” of the company as being to improve the game experience overall, especially for Dungeon Masters. Creating an immersive gaming experience was important for all five founders of Beadle & Grimm’s, as they were all committed gamers themselves. They felt that providing DMs with items they could never realistically create themselves was one way to achieve that.





Player handouts bring the text to life. (Select to view)

“The better the Dungeon Master’s experience, the better the game itself is going to be. So the more we can provide the DM with killer elements, the better gaming experience everyone is going to have. For example the idea of creating faction tokens, our Harper’s pin, and the signet ring in the *Platinum Edition* was that these elements were truly special,” he says.

“Even if you had all the time and money in the world, you wouldn’t have the ability or connections to go out and produce those. We didn’t build things based on return on investment, we built things we think are badass in order to create awesome gaming.”





## CARTOGRAPHER

That mantra has continued with the *Sinister Silver Edition*. The box contains additional adventures that can easily be dropped into *Ghosts of Saltmarsh*'s narrative, alongside fully fleshed out NPCs with backstories to help them blend seamlessly into the world.

“It gives the DM the ability to pull something out of a box that’s fun to play. It’s such a simple thing but when it’s all built for you it goes back to that idea of how can we help the DM? How can we provide

them with opportunities to succeed?”

Beadles & Grimm’s *Sinister Silver Edition* of *Ghosts Of Saltmarsh* is available to **pre-order now** with an MSRP of \$175.

## Shaggy Rogers

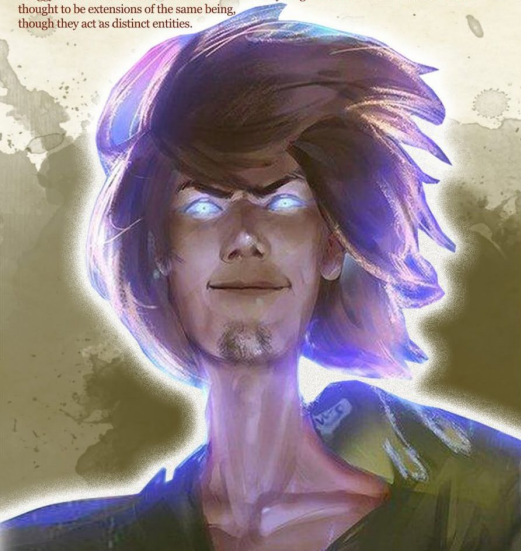
“That whole Shaggy meme moment was so bizarre, right?” asks Matthew Lillard when we check that he’s seen the amazing stat block for Shaggy Rogers shared by **Wyrnwood Gaming**. Having brought the *Scooby Doo* character to life so memorable in films and TV, he’s a big fan of this omniplanar creation. “I thought it was hilarious that they jumped in and did that—it just came out of nowhere and changed the game. And the person who did the art was incredible, too,” he says.

### SHAGGY

Shaggy is an entity of unfathomable power of which little is known, though every inhabited plane has legends in which Shaggy appears. Some versions devour all in their path and bring ruin, while others factor prominently in creation myths. In several, Shaggy is a comic, even bumbling character that goes on to significantly influence the world. Common threads exist across tellings, most notably the presence of its beloved and loyal familiar, Scooby-Doo, an extraordinarily intelligent canine, capable of speech, resembling a Great Dane. Shaggy and its familiar are sometimes thought to be extensions of the same being, though they act as distinct entities.

**Omniplanar.** Shaggy exists across many planes simultaneously, with any given manifestation on any given plane utilizing but a fraction of the being’s overall power. Even a small percentage of Shaggy’s power, if demonstrated, can have immense ramifications; entire universes exist due to an act of pure will by a single manifestation.

**Bottomless Hunger.** Shaggy is generally concerned with little beyond the ample sustenance required to maintain its immense power. Above all else, Shaggy and Scooby-Doo desire “Scooby Snacks.” They will go to nearly any lengths to obtain and consume them.



**Reluctant Combatant.** Shaggy tends to be an easygoing or even friendly presence, with a distaste for fighting. But while merciful and likely to feign terror and flee, Shaggy will retaliate should its familiar, Scooby-Doo, be threatened, and the wise will avoid this at all costs. Should battle occur, vanquishing Shaggy would likely require extraordinary effort from a team of powerful entities. Still, the resulting cataclysm would leave the plane a scorched, uninhabitable wasteland, and the victory would be a hollow one, since any single Shaggy is but a trivial piece of the whole.

Engaging Shaggy in combat is a fool’s errand, and truly defeating it is virtually impossible. A battle with Shaggy will result in devastating consequences, both for the other combatants and the entire plane in which the battle occurs, and the odds of living to tell about it are slim to none.

#### SHAGGY

Medium groovy god, unaligned

**Armor Class** 22 (natural armor)  
**Hit Points** 620 (25d20 + 420)  
**Speed** 30ft (60ft, if frightened)

STR	DEX	CON	INT	WIS	CHA
30 (+10)	11 (+0)	30 (+10)	11 (+0)	11 (+0)	30 (+10)

**Damage Immunities** fire, poison, bludgeoning, piercing, slashing  
**Condition Immunities** charmed, paralyzed, poisoned  
**Condition Vulnerabilities** frightened  
**Senses** truesight 60 ft., tremorsense 15ft., passive Perception 10  
**Languages** understands all spoken on its plane  
**Challenge** 30 (155,000 XP)

**Legendary Resistance (3/Day).** If the Shaggy fails a saving throw, it can choose to succeed instead.

**Magic Resistance.** The Shaggy has advantage on saving throws against spells and other magical effects.

**ACTIONS**

**Multiattack.** The Shaggy can make three melee attacks: one with its bite, two with its fists. It can use its Devour instead of its bite.

**Bite.** *Melee Weapon Attack:* +19 to hit, reach 10 ft., one target. *Hit:* 36 (4d12 + 10) piercing damage.

If the target is a creature, it is grappled (escape DC 20). Until this grapple ends, the target is restrained, and the Shaggy can’t bite another target.

**Fist.** *Melee Weapon Attack:* +19 to hit, reach 5 ft., one target. *Hit:* 28 (4d8 + 10) bludgeoning damage.

**Devour.** The Shaggy makes one Bite attack against a Large or smaller creature it is grappling. If the attack hits, the target takes the Bite’s damage, the target is swallowed, and the grapple ends. While swallowed, the creature is blinded and restrained, it has total

cover against attacks and other effects outside of the Shaggy, and it takes 56 (16d8) necrotic damage at the start of each of the Shaggy’s turns. If the Shaggy takes 60 damage or more on a single turn from a creature inside it, the Shaggy must succeed on a DC 20 Constitution saving throw at the end of that turn or regurgitate all swallowed creatures, which fall prone in a space within 10 feet of the Shaggy. If the Shaggy dies, a swallowed creature is no longer restrained by it and can escape from the corpse by using 30 feet of movement, exiting prone.

**Hey Scoob! (1% power).** The Shaggy calls for a nightmarish Shadow Mastiff Alpha to emerge from the shadows. The physical form is that of a Great Dane, the dog is loyal only to the Shaggy and is immune to being charmed. Anyone within 30 feet of Shaggy has disadvantage to save against the shadow mastiff’s terrifying howl.

**Zoinks!! (12.375% power).** Each creature of the Shaggy’s choice within 60 feet of it and aware of it must succeed on a DC 17 Charisma saving throw. A creature that fails is considered charmed and is then teleported to a place within the multiverse that has not yet been touched by the Shaggy’s presence. When the creature appears, they are left with no memory of the Shaggy’s awesome power, but are haunted by an inescapable need to tell the story of a man named Shaggy and his group of crime-solving friends. If a creature’s saving throw is successful, the creature is immune to the Shaggy’s Zoinks!! for the next 24 hours.

**LEGENDARY ACTIONS**

The Shaggy can take 3 legendary actions, choosing from the options below. Only one legendary action option can be used at a time and only at the end of another creature’s turn. The Shaggy regains spent legendary actions at the start of its turn.

**Attack.** The Shaggy makes one fist attack.

**Move.** The Shaggy moves up to half its speed.

**I’m Hungry (costs two actions).** The Shaggy makes one bite attack or uses its Devour.

(Select to view)

Dragon+ loves the idea that you can potentially fight Shaggy, yet even if you “kill” him, he spans dimensions and realities and is not destroyed. “But who wants to fight and kill Shaggy? That’s the question,” says Lillard. “He’s the best.”

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## Adventurers League News

A non-seasonal story arc? Epic villains? It can only mean Red Wizards... or D&D's Chris Lindsay... or both!

---

What news from the D&D Adventurers League? *Dragon+* is proud to bring you this exclusive first look at what's taking place in coming days, penned by Chris Lindsay (you can also read more from Chris later on in this issue in our *Best of the DMs Guild* section).

## Dreams of the Red Wizards

For quite some time now, we've been looking for a villain so intensely malevolent we can employ them as an active and enduring threat to the Forgotten Realms. While we were searching, the community (that would be all of you!) rose up and very loudly proclaimed boisterous opposition to our beloved Red Wizards of



Thay. When the echoes of the din dropped to point where we could think, Mike Mearls clapped his hands together with glee, and I knew that could only mean one thing... we had our “Evil Empire.”

Clearly, we can’t churn out a story that uses the Red Wizards in every hardcover adventure, so it was left to me to establish them as an ongoing threat, which I initiated with great fervor when I commissioned the Red War EPIC. At that point, your measure of success was survival... and of course, denying Thay any reasonable chance of success in destroying those you took it upon yourselves to protect. When the dust settled, I applauded your collective efforts.

After that, I had to ask myself, “Okay... now what?” Luckily, the Fates aligned and brought to me the upcoming product known as *Ghosts of Saltmarsh*. What better way to kick off a war with an “evil empire” than in a massive nautical conflict? So, without further ado, I’d very much like to present for your play enjoyment, a NON-SEASONAL story arc that I’m calling... you guessed it... ***Dreams of the Red Wizards***. This will play out a little each year and create higher-level play opportunities (Tiers 2–4) for *all* to enjoy.

You might ask, “Non-Seasonal? What does that mean?” Well, this story isn’t attached to any given season in our Forgotten Realms campaign. It is an abiding play experience that is available for play, above and beyond our regular seasonal content each year. The goal being that we run this story at a slower pace, allowing us to show YOU, our players and Dungeon Masters, how the outcomes of your adventures affect the larger narrative over time.

**Excited?! I am!**

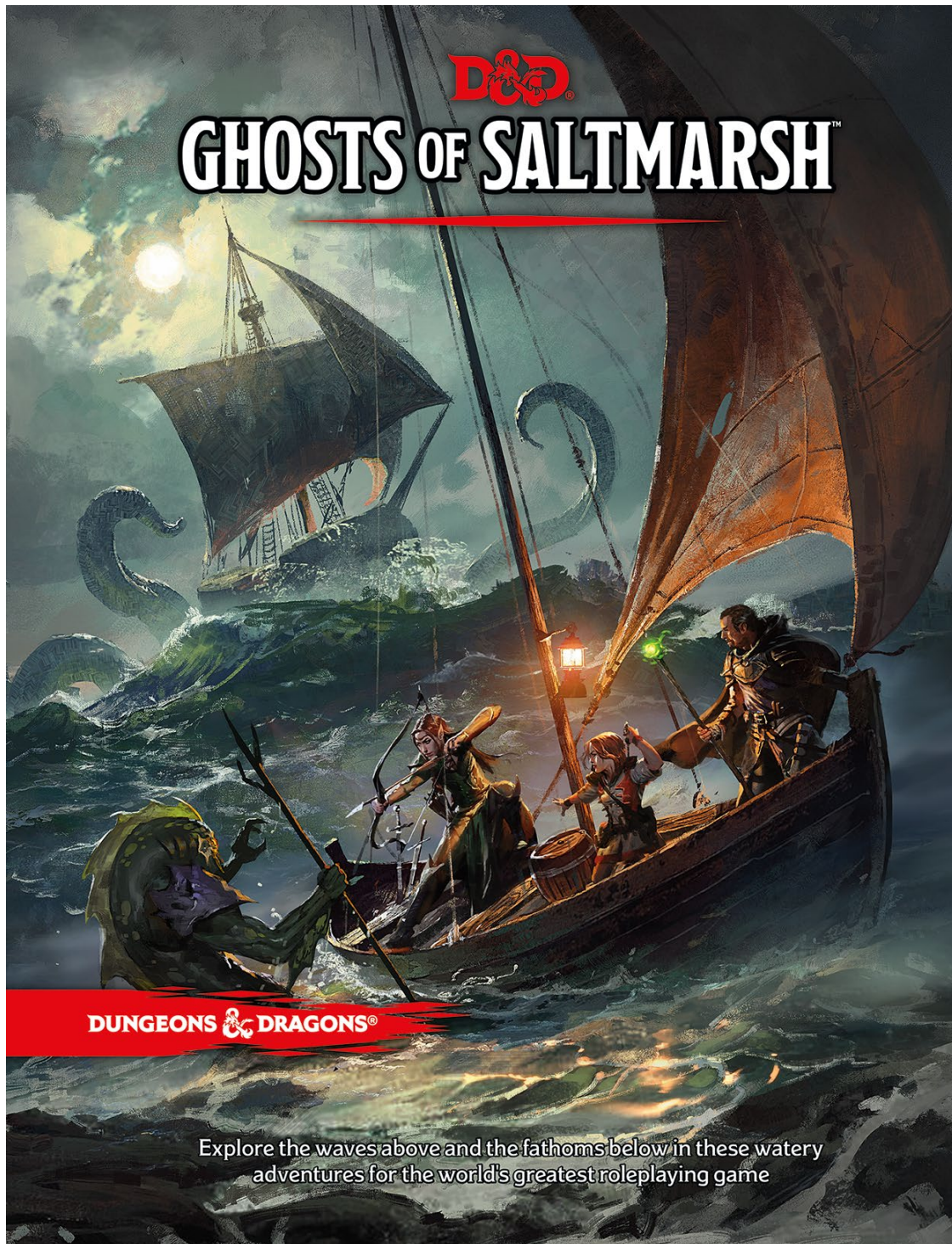
You might ask, “Can I play *Dreams of the Red Wizards* adventures *and* the seasonal adventures with the same character?” To which I’ll reply, “ABSOLUTELY!”

So... if you’re planning to be a Dungeon Master for *Ghosts of Saltmarsh* and the soon to be released adventures that tie it directly to *Dreams of the Red Wizards*, I want to THANK YOU for joining me on this side of the DM Screen. Also, we have a short document for you that provides guidance on how to weave the story for these adventures together.



## Spoiler Alert

If you're planning on playing, however, you may want to hold off on reading this...



(Select to view)

## Ghosts of Saltmarsh DDAL DM Resource Doc

Don't despair players, we're GOING to have some FUN. In addition

to *Ghosts of Saltmarsh*, you can look forward to a trilogy of adventures by the incredibly talented Ashley Warren.

*DDAL-DRW01 Breaking Umberlee's Resolve*

*DDAL-DRW02 Blood in the Water*

*DDAL-DRW03 Saving Silverbeard*

There will also be an EPIC as well, by the masterful James Introcaso and Amy Lynn Dzura.

*DDEP-DRW01 Assault on Myth Nantar*

So get your sea-legs and batten down the hatches, I'm seeing stormy weather on the horizon!

---

## Forgotten Realms Campaign Introducing Seasonality

D&D Adventurers League play is divided into story seasons. Since the beginning of the program there have been eight story seasons, each one focusing on and supporting a given adventure product(s) released by the D&D team. In order, the story seasons are as follows.



*Hoard of the Dragon Queen*

*The Rise of Tiamat*





## ELEMENTAL EVIL

*Princes of the Apocalypse*



## RAGE OF DEMONS

*Out of the Abyss*



## CURSE OF STRAHD

*Curse of Strahd*



## STORM KING'S THUNDER

*Storm King's Thunder*



## YAWNING PORTAL

*Tales from the Yawning Portal*



## TOMB OF ANNIHILATION

*Tomb of Annihilation*





### *Waterdeep: Dragon Heist*

### *Waterdeep: Dungeon of the Mad Mage*

In addition to the content offered by the D&D Team at Wizards and the supporting adventure content created by the D&D Adventurers League administrative team, there is also Community Created Content (CCC) designed by and for specific events, by authorized event organizers.

## Seasonality

As we move forward we'd like to offer cool and unique play opportunities for each story. Sometimes this might take the form of variant character creation guidelines, sometimes it might involve specialized magical items as treasure, and sometimes it might even include unique play opportunities.

To facilitate this in a manner that provides equal opportunity to everyone, starting with our story season beginning in September 2019, we're going to ask players to create a new character (or new characters for those of you who play more frequently) at the beginning of each season.

Your new characters will be able to play ALL the content from the new season, they may play any Community Created Content (CCC), and they may participate in the *Dreams of the Red Wizards* non-seasonal campaign. In all such play, your character will receive rewards (story, treasure and advancement checkpoints) normally.

## Story Rewards

While you can certainly play that character in an adventure from an older season, the character may not gain access to story rewards or magic item unlocks from those earlier seasons. They may only gain story rewards and magic item unlocks from the season for which they're built.

Likewise, story rewards received during a given season can only be

utilized when playing content from that season, and if your character has a story-based magic item, we will provide an alternate version for use in adventures that are not part of the season your character was built to play in. This includes CCC and *Dreams of the Red Wizards* adventure content.

---

## Frequently Asked Questions

Why are we making this change?

We are making this change for a variety of reasons.

- As many new fans of Dungeons & Dragons are joining us daily in participating in D&D Adventurers League play, we want to establish clear onramps for our campaigns that provide a level playing field for the maximum enjoyment of our new friends.
- To differentiate the tabletop Dungeons & Dragons experience from say, playing an MMO, it behooves us to provide an environment where characters are tied as closely to the current plot threads as possible. Allowing characters to go back and participate in previous story seasons to gain treasure and story unlocks breaks immersion and prevents this.

What content will my season 9 character be able to play?

Your new 1st level character can play all content; however, they only receive item unlocks and story awards from Season 9 adventures, CCC adventures, and the *Dreams of the Red Wizards* non-seasonal storyline, and other season agnostic content.

What is the benefit to me?

To thank you for helping make this change a success, we are offering everyone a race unlock that is unique to Season 9. This is not available to characters that aren't eligible for story rewards and item unlocks when playing Season 9 content.

What about the characters I have been playing up until now?

Your existing characters can certainly play Season 9 content and earn advancement checkpoints, treasure checkpoints, renown, and downtime. They cannot gain story awards and magic item unlocks from any season going forward.

During Season 9, if you play a tiefling character, upon reaching level

5, you may replace the Infernal Legacy trait on your character with the Winged variant. Likewise, if you play an aasimar character, upon reaching level 5, you may replace the Light Bearer trait plus the trait you receive at level 3 (Radiant Soul, Radiant Consumption, or Necrotic Shroud), removing both traits in favor of sprouting feathered wings and gaining a fly speed of 30 feet. Additionally, choosing aasimar as your race doesn't count against your PHB+1 for that character.

I love my character, may I recreate them as at 1st-level with no rewards, or downtime and designate them as belonging to a new season?

Absolutely you can.

Can my season 9 character play content from earlier seasons?

Absolutely they can! Your character can play any adventure from any season and gain advancement checkpoints, treasure checkpoints, renown, and downtime. They cannot gain story awards and magic item unlocks from any prior seasons.

Can I make a character for *Dreams of the Red Wizards* as my season?

*Dreams of the Red Wizards* is non-seasonal content, and therefore cannot be chosen as a season for your character. That said, if you choose to only play *Dreams of the Red Wizards* content with your character, that is perfectly fine.

Do you still gain magic item unlocks from playing CCC?

If a CCC adventure offers a magic item unlock, then yes.

Can I gain story awards or magic item unlocks from non-seasonal content, such as *Rrakma*?

Absolutely! Since adventures like *Rrakma* aren't tied to a specific season, any character can benefit from their respective rewards normally.

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# GHOSTS OF SALTMARSH

## DDAL DUNGEON MASTER RESOURCE DOCUMENTATION

In the **Sinister Secret of Saltmarsh**, smugglers are procuring weapons for the lizardfolk who are preparing for a war with sahuagin that have been encroaching on their territory.

**The sahuagin are being directed by Thay to explore the islands and territories near Turmish, identifying and eliminating threats they're capable of removing. In this case, the sahuagin feel as though they're imminently qualified to remove a tribe of lizardfolk near Saltmarsh, and by extension, Turmish proper.**

\*\*\*

In **Danger at Dunwater**, the lizard folk have invited representatives from the koalinth, the locathah, and the merfolk to a council in Dunwater. If the adventurers discover the truth, they may bargain to join the alliance on behalf of Saltmarsh. Likewise, as tensions mount and the koalinth break from the alliance, this opens the way for the sea elf Oceanus, who is willing (assuming everyone is on talking terms), to negotiate on behalf of the sea elves.

At this point in the series, Saltmarsh's the town council goes into deliberation with representatives from the lizardfolk, and 'behind-the-scenes' politics ensue. The characters play no part in these.

\*\*\*

In the meantime, the adventurers are approached by Aubreck, a local entrepreneur who'd like to essentially hire them to manage a **Salvage Operation**. He'd like the adventurers to recover his lost ship, which, if the stories are true, has made an appearance on the high seas. If the characters are successful and Aubreck's fortune is restored, he becomes a wealthy and well-connected ally of the adventurers.

### STORY AWARD-AUBRECK'S FORTUNE

Aubreck will cover the cost of a single spellcasting service, level 5 or lower. This can only be redeemed once per player, and only while playing adventure content from Ghosts of Saltmarsh, DDAL-DRW01 Breaking Umberlee's Resolve, DDAL-DRW02 Blood in the Water, DDAL-DRW03 Saving Silverbeard, or DDEP-DRW01 Assault on Myth Nantar.

\*\*\*

Still waiting on direction from Saltmarsh's town council, the adventurers are approached by the local mariner's guild who are looking to establish a lighthouse on the **Isle of the Abbey**. The problem they're having is that it appears to be overrun by undead. They attempt to enlist the adventurers in a 'seek and destroy' mission to clear the island of undead and any other potential threats, so they can do their work.

***While completing this mission, it will be possible for the adventurers to find a letter on the body of a dead pirate. It is written in Infernal and links the pirates to Szass Tam of Thay, who evidently also had an interest in the island. To determine where the characters find the dead pirate, roll a d20 and count that many whole squares along the path the pirates traversed through the Skull Dunes.***

***When the characters reach that point in the path, any character with a passive perception of 15 or greater (or that makes a successful DC 15 Wisdom (Perception) check if actively searching) will notice a mostly buried pirate clutching a scrap of parchment in its dead fist. See Player Handout – Isle of the Abbey, attached at the end of this document.***

\*\*\*

Finally reaching a decision, the town council of Saltmarsh enlist the adventurers to investigate and deal with the sahuagin threat in the **Final Enemy**.

***If the adventurers encounter and defeat any of the wave shapers, they discover that these spellcasting sahuagin have been tattooed on their heads with the symbol of Thay. If successfully questioned, (requires a successful DC 20 Charisma (Intimidation) check OR a successful DC 20 Charisma (Deception) check), the wave shapers will admit to an alliance with Thay.***

\*\*\*

In **Tammeraut's Fate**, the characters are drawn into investigating a dead body that they stumble upon by 'crazy-random-happenstance'. In their investigation, a druid from the nearby village of Uskarn points them toward a nearby hermitage, asking that they continue their investigation there, and fearing for the lives of these peaceful folk.

***Once the adventurers reach the Rift in Tammeraut's Fate, in addition to Syrgaul Tammeraut and the drowned blade they encounter a red wizard (Shaxalan) working to widen the rift and must defeat her to prevent her from widening the Rift further. For the purpose of this combat, Shaxalan is a mage wearing a cloak of the manta ray. Also, replace suggestion with alter self, which she uses as a backup if her cloak is somehow removed or destroyed.***

\*\*\*

In **The Styes**, the elderly Refrum enlists the characters to investigate the Lantern Ghost murders that he believes his friend Jarne Loveage was wrongfully executed for. The fact that another murder occurs post-execution only reinforces this belief.

***In the published version of this adventure, Refrum is a priest. When DMing this game as part of the Dreams of the Red Wizards however, he is an archmage (spy background), and has been here for decades, passing tidbits of information back to Thay whenever it suits him. In his "priest" personae, he acts exactly as described in the adventure, even brandishing a holy symbol now and again.***

***Refrum is getting on in years and believes in his heart of hearts that he deserves to be a lich. To this end, he will insist on following the characters around throughout the adventure and will even pour a superior healing potion or two into them and cast false life and the like to be helpful. Jarne was in fact a friend, so Refrum isn't faking his personal dismay at how sloppily these murders (which really have nothing to do with him personally) was executed.***

*Refrum is looking for any opportunity to prove himself to his superiors, and this comes at the end of the adventure, when they have an opportunity to slay the kraken. Shortly after this occurs, Refrum teleports with the kraken in tow, back to Thay. Once there, he clears a lab and turns the creature into an undead submersible that Thay can employ in nautical warfare. This creature appears in DDEP-DRW01 Assault on Myth Nantar.*



There is a veritable legion of undead on Abbey Isle. I have foreseen as much. Investigate and return with intelligence regarding their presence and numbers. If possible, remove any living from the isle while you're there. I care not how you do this thing I ask. I only care about RESULTS!

Szass Tam

---

**TRANSLATED TO COMMON**

*There is a veritable legion of undead on Abbey Isle. I have foreseen as much. Investigate and return with intelligence regarding their presence and numbers. If possible, remove any living from the isle while you're there. I care not how you do this thing I ask. I only care about RESULTS!*

*Szass Tam*



## A Pirate's Life (& Style) for Me!

Artist and illustrator Samantha Darcy pulls from nautical history to help your pirate characters

## dress to kill.

---

*Silk breeches and a velvet embroidered coat. Buckled shoes with floral detailing and a gold earring. It didn't matter that none of it matched, the blue jacket clashing with her bright red stockings.*

*After months at sea Lucretia was determined to show off her newfound wealth while on shore leave. There was no better way to thumb her nose at those who saw her as being beneath them for engaging in piracy.*

---

There is so much that goes into creating a Dungeons & Dragons character! Rolling up your stats, picking your class and background—not to mention coming up with the story of what they did before they set off on their adventuring life. Something which may be overlooked is what the character might be wearing. The location of the campaign, personal history and taste, and a character's social standing can all influence how they choose to outfit themselves. As the *Ghosts of Saltmarsh* campaign sails ever closer, and with an eye on historical details from the real world, we wanted to highlight seafaring fashions and how to properly portray your pirate (if that's where you'll choose to steer your character!).



(Samantha Darcy)

It's typical to think of pirates as flamboyant in their dress and mannerisms, thanks largely to the influence of Hollywood. The captain especially is seen as cutting a very romantic figure in a sweeping coat and wide-brimmed hat, yet the more extravagant forms of dress were mostly reserved for a pirate's time on shore. Dressing well was not only a way to nonverbally express how much money you had, but during

the “Golden Age” of piracy—roughly 1650 to 1730—it was also an act of rebellion. Strict social mores dictated how you were allowed to dress based on your class standing, and wearing sumptuous and



expensive clothing as an outlaw was seen as an affront to the wealthy upper crust. Looking good is the best revenge, after all.



(Select to view)

Pirates being pirates, many of their nicer garments would be stolen. In fact, most of your character's wardrobe is likely to be made up of things they've lifted off defeated foes. If your halfling swashbuckler is resourceful enough, they will be able to resize that silk coat which was originally made for a human!

## Practical Pirating

The truth is, pirates normally wore the same kinds of clothes as other sailors, dressing exactly as their more law-abiding counterparts. Most pirates also favored the warmer waters of the Caribbean, and would eschew overcoats. For voyages through cooler climates, wool jackets and leather jerkins—something like a vest, belted at the waist—were worn over linen shirts (and while we almost always associate those linen shirts with pirates, they would previously have been seen exclusively as undergarments). As sailors became skilled at sewing through the repair of ripped and torn sails, their shirts were often decorated with embroidered details. Consider motifs which would have meaning to your character if you decide to decorate their clothing: sprawling floral designs, intricate knot work, or maybe

something more geometric.



*frock coat*

*fall-front knee breeches*

*leather jerkin*

(Select to view)

Flowing sleeves and ruffles are also key to our imagined view of a pirate. In reality, they would forgo embellishments like this in favor of a tighter silhouette. Anything which hung off the body would hamper their ability to move quickly around the boat and be more

likely to get snagged.

In the same vein, most sailors opted to go barefoot onboard the ship, with the exception of the captain. It was easier to get around barefoot and your feet were much less likely to slip on the rigging. Shoes in this period were buckled, although that was simply the fashion as laces also existed. These buckles could be removed and switched out between pairs, which was not only economical but was another way to exhibit your wealth if you had a particularly decorative set. Perhaps your half-orc likes to mix and match when on shore?

## Sly Flourish

The classic sailor look almost always includes the tied red neckerchief. These were also quite practical, as they were used for hands-free sweat absorption, and were more commonly black as the dark color showed less dirt. However, you could consider them as an accessory if you want to lean into something more fashionable. If your character is merely a deckhand and practicality suggests their outfit would be a little bland, a vivid or patterned neckerchief offers a personal touch.





(Select to view)

Until the late 1700s, when fitted pants came into fashion, those at sea wore a wide-legged pant known colloquially as slops. These were almost skirt-like, but with legs that ended at the knee—think the jeans of the early nineties but with a severe crop. By the mid-18th century slops were seen as too common, as dictated by a naval dress code. While those of lower rank on the ship continued to wear them, the

rest of the crew wore the more fashionable knee-breeches, which are essentially long shorts ending in a buckle or button at the knee.

The more well-known 'sailor' style of pants, with the buttoned front, are called fall-front or drop-front trousers. These were designed to be worn without a belt, staying tight with gusset ties at the waist. A panel of fabric covers the fly and is secured with buttons. These were wider than the pants we know today, but narrow compared to the voluminous leg of the slops.



Perhaps most important would be jewelry. Gold earrings and rings were obviously a way to appear rich. More practically, being easy to keep on your person at all times, they were a better way of keeping your wealth close than traditional money. The key to sumptuous dress when not at sea is to appear as if you are part of the gentry. This will make both the tavern owner and the object of your affections warm to you (after all, they stand to gain from your wealth) and simultaneously ruffle the feathers of the actual upper-class!

All this considered, the final say on how your character dresses is up to you. Is your pirate dressing to their own outrageously exacting code even at sea? Fantastic. Does your goblin prefer slops and only slops? You do you. The information provided here is a study of fashion history and these rules are more like guidelines. The key to any fashionable character is to dress them authentically to match their personality.

**Samantha Darcy** is a fantasy illustrator who lives in a tower of toadstools and teeth, located somewhere in the strange wilds of Indiana. She has contributed to the *Uncaged Anthology* and *Rolled & Told*, and currently labors on *The Adventurer's Fashion Primer*—a guide to historical and fantasy fashions—which can be supported via her [Patreon page](#).

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# The Best of the Dungeon Masters Guild

We view the DMs Guild through the eyes of its chief architect, Chris Lindsay, as Guild Adept Shawn Merwin continues our look at nautical offerings.

Shawn Merwin



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## Creator Q&A

Chris Lindsay, Product Marketing Specialist at Wizards of the Coast, was one of the people with his hand on the rudder of the ship when plans for fifth edition were



(Chris Lindsay)

coming together. Two of the elements he's championed in the world of D&D—the Adventurers League and the DMs Guild—are still going strong, and *Dragon+* spoke to him about his background in D&D as he shares

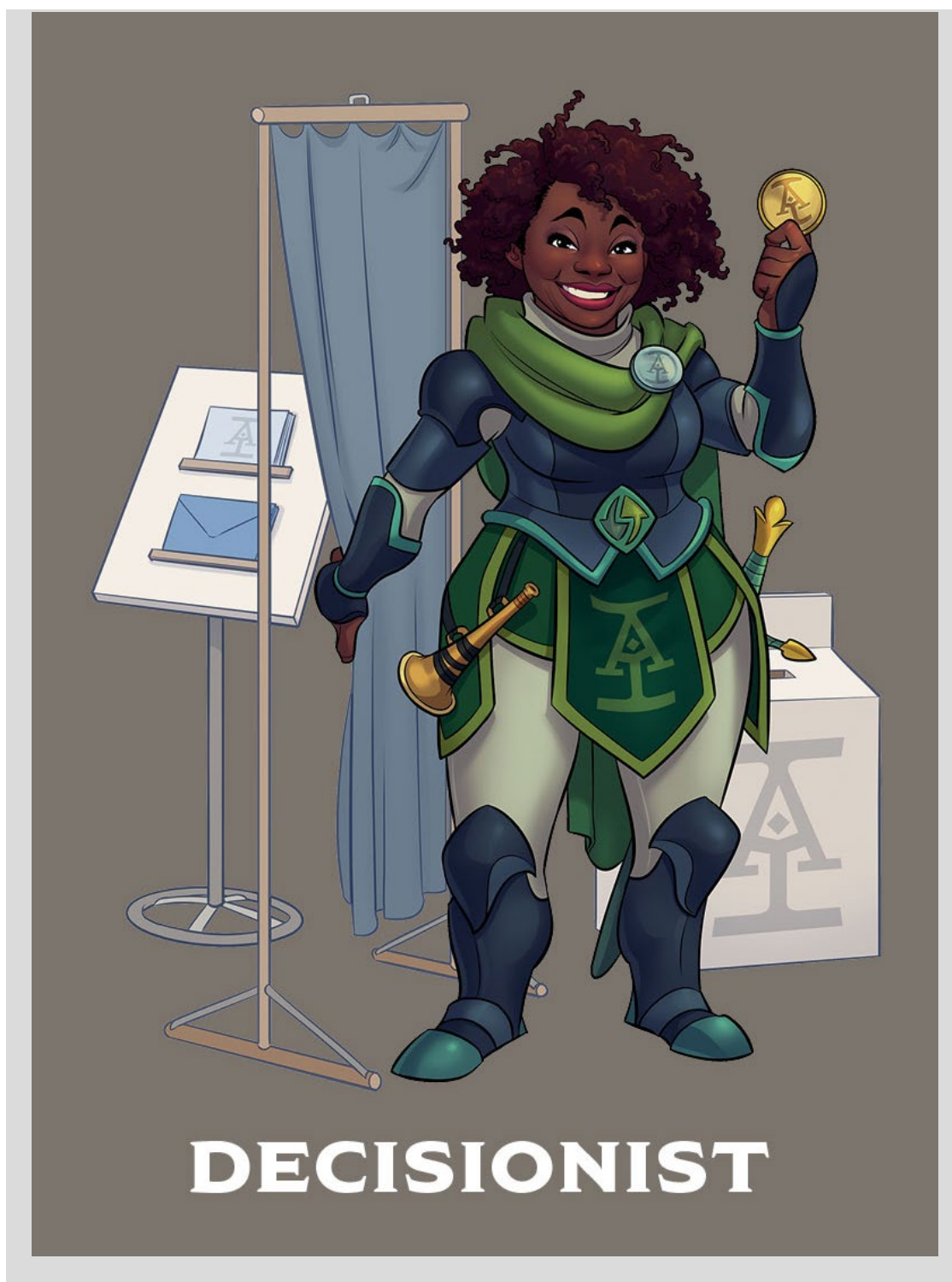
some of his work with us.

When did you first begin playing D&D?

I began playing D&D in the early '80s, starting with the classic blue box and quickly transitioning to AD&D first edition. I began DMing in high school, circa 1984, as I branched out into a variety of other tabletop roleplaying games and storytelling experiences. In an effort to bring 'slacking' to an appropriate level of transcendence, I began the Southern Oregon Roleplaying Club in college in the late '80s and rode that wave right on into the release of second edition D&D. We won 'Best New Club' that first year and I had to petition to be allowed to remain in school on academic probation—all in the same day. Irony has *no* limits!

What was your path to working with Wizards of the Coast?

Not long after I graduated college in '91, I became an active participant in the Role-Playing Game Association (RPGA), playing in the Living City campaign until it ended with the advent of third edition D&D. I earned my MA in Teaching from the University of Alaska-Anchorage and formed a group there, but it was so cold that we really couldn't roll dice... we'd just drop them on the table from our teeth and hope for the best! When Living Greyhawk began, I met one of my local triad members; we both arrived at an event an hour early because neither of us set our clocks for daylight savings time the night before. After a long conversation, that's when I began writing for the RPGA.



I met Stephen Radney-MacFarland in 2000 on the way home from my first Gen Con. I didn't know it at the time but he'd just become the Content Manager for Living Greyhawk, and over the course of a four-hour-plus airport wait we became fast friends. I'd applied for the position he got though he later asked me to work a contract position at Wizards of the Coast, editing adventures for the campaign. I did that for around 18 months, and not long after that contract ended I interviewed for a customer-service position at Wizards. Getting that



job, I worked super hard and rose through the ranks from front-line representative to Team Lead to Supervisor, and finally to Training and Operations Manager. In that role I worked with a team of trainers to completely restructure the process and rewrite the documentation used to train customer service representatives at Wizards of the Coast. It has served Wizards for many years since, so it was time very well spent.

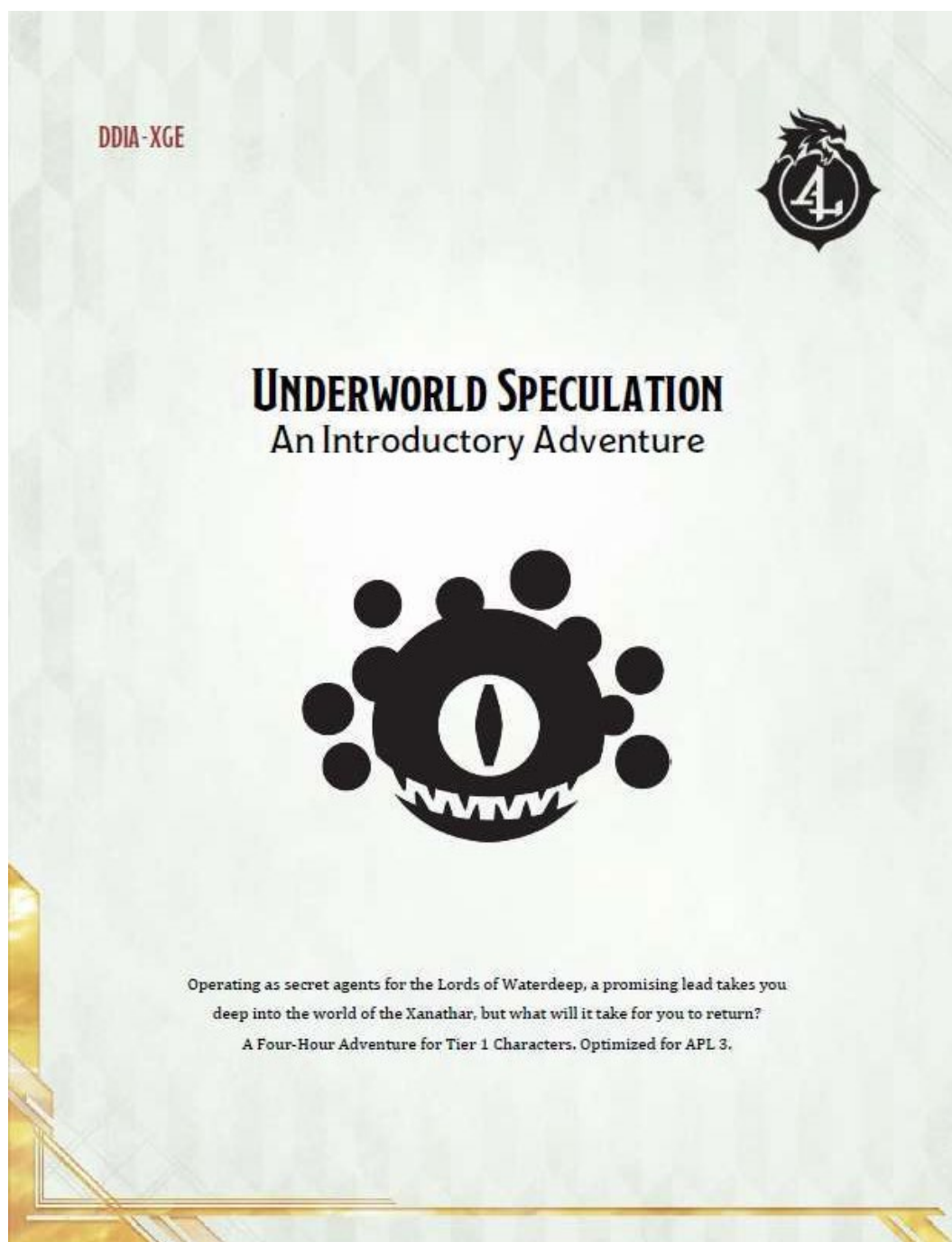
As 2010 rolled around, I was looking for new challenges within the organization. I got the opportunity to participate in a job share working on the D&D Brand Team, and although the learning curve was steep I was determined to do well. The job share was supposed to last for six months, but after only three months I was offered a full-time position as Assistant Brand Manager—which I happily accepted. By 2012 we were deep into planning for fifth edition, and I finally started to feel like I had my feet under me.

As we transitioned into working on the new edition, which was a monumental task, I was charged with examining both the Open Game License for third edition and the Game System License for fourth edition and figuring out a way to chart our course for this type of “program” for fifth edition. We continued to evolve as an organization and everyone working on D&D in the building was assembled into a single mighty team (which was more of a family, really). At that time, I assumed my current roles—plural—as Product Marketing Manager for D&D, head of the D&D Adventurers League, and business architect for the Dungeon Masters Guild.

What were you hoping for when you set up the DMs Guild? And has it met those expectations?

When I envisioned the Dungeon Masters Guild, I wanted a place where anyone could publish D&D content, not just those who had the time, energy, and resources to start their own business. I wanted a community of content creators that could band together in groups to do what we do at Wizards every day: collaborate to make great game products. I knew that would allow me to keep my eyes open for upcoming talent and encourage an increasing number of active Dungeon Masters to get involved with the D&D community at large, including the D&D Adventurers League, which is the spiritual descendent of the RPGA. I knew from my own personal experience that it takes time and practice to become good at this craft—heck,

that's true for *any* craft—and the DMs Guild was my way of setting up the anvil for others to work at hammering their skills into shape as they develop their own craft. I suppose you can take the teacher out of the classroom....



[More Info](#)

D&D has continued to rise in popularity since the release of fifth edition. Has that led to any changes in the DMs Guild?

To be fair, we had *no* idea what the Dungeon Masters Guild would do when it opened for business. As it turns out, it shot up like a rocket and the number of products available even on day one was astronomical. Only recently have I had the feeling that I'm firmly seated somewhere *on* that rocket. While I can't say truthfully that I have specific changes in mind for the DMs Guild, I can say that I'm constantly looking for ways to improve it. Only time will tell.

What tips or advice can you pass along to those who want to add content to the DMs Guild?

Bigger isn't better! Short, tightly focused products that do one or maybe two things very well are golden. There's nothing quite like an exciting, easy-to-run adventure that takes four or less hours to play. Or even an extremely well-developed and tightly balanced new background that includes story information on how it fits into one or more of the allowed campaign settings—from Forgotten Realms or Eberron to Ravenloft and Ravnica.

But my best advice is this: Create what you love and be generous with your praise of other creators' projects. We're all of us in this together, so there's no reason to alienate a potential future collaborator.

Chris Lindsay's short adventure, *Underworld Speculation*, was the introductory point for *Xanathar's Guide to Everything*, and costs \$2.99 on the DMs Guild. As an added bonus to our readers, we're pleased to offer it as a special download for the life of this issue. Say hi to Sylgar for us!

[Download Underworld Speculation](#)

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## Other Products

Folklore Unfettered  
Uncaged, Vol. 1, produced by  
Ashley Warren  
Price \$14.95 (PDF), \$35.95  
(Hardcover)  
Dungeons & Dragons owes a great





debt to the fables and mythologies of the world: From fiends to fey, monstrosities to magical beasts, the game borrows from the stories that came before. *Uncaged, Volume 1* subverts the traditions that bubble up through our collective unconscious, daring to give new life to old tales. These re-imaginings challenge players and DMs alike to reexamine

familiar tropes. Your players think they know what to expect from the medusa, the harpy, the siren, the hag, and the succubus? Show them otherwise!

*Uncaged* includes twenty-six short adventures, nicely spread out in level ranges, offering something to DMs of all interests and skill levels. While the unique content excites the storyteller in us, what drew our attention was the spirit of collaboration that went into this publication. The twenty-six narrative designers creating the adventures worked alongside just as many artists, editors, cartographers, and others who all played a role in bringing this supplement to fruition.

[More Info](#)

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## Sea Chest of Treasures

We highlighted a whole bunch of nautical goodies in the previous issue from the virtual shelves of the DMs Guild. Whether you are looking for adventure, character options, or other pieces of eight to decorate your campaign, check out some of our further finds below!

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## Oceanic Options



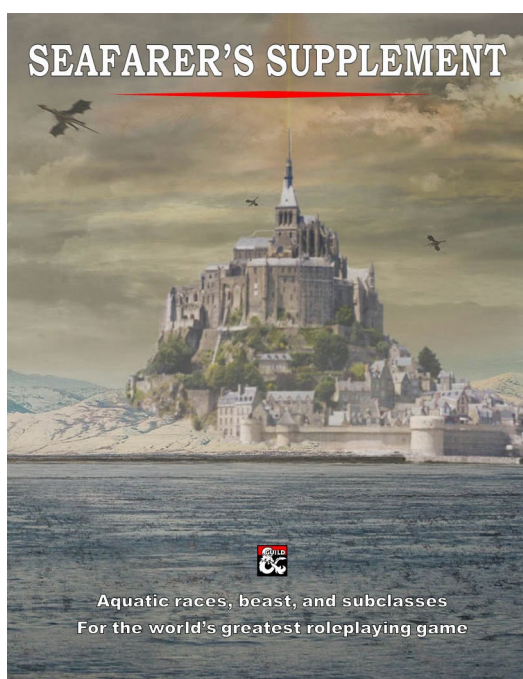
by E.R.F. Jordan

Price: \$2.99

One of the joys of campaigns in exotic locations is creating characters that fit into the setting. Nautical campaigns are not the norm, and very few base races or classes excel in them. That's why products like *Oceanic Options* are great for DMs and players looking to meld story, character, and setting more seamlessly. This supplement does an excellent job of presenting those options in an easy-to-manage way: offering the

selkie as a new race; including nautical subraces for the aasimar, dragonborn, dwarf, and gnome; and providing subclasses for the druid (circle of the sea), fighter (mariner), and warlock (the deep forgotten).

[More Info](#)



Seafarer's Supplement

by Kyle Consolver

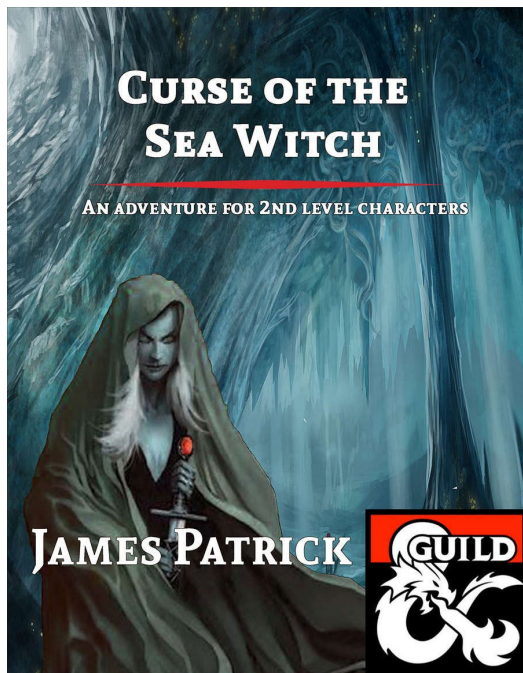
Price: \$2.00

*Seafarer's Supplement* offers more player options for an ocean-bound campaign. Four new playable races are presented: merfolk; sahuagin; bullywug; and kuo-toa. Aquatic-themed subclasses for the barbarian, bard, cleric, fighter, paladin, monk, sorcerer, and wizard give further options for players wanting to immerse themselves in the spirit of a seafaring story. DMs also get stats for four new aquatic beasts:

dolphins, giant sea turtles, stingrays, and electric eels.

## More Info

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### Curse of the Sea Witch

by James Patrick

Price: \$2.95

If it's adventure you're looking for, *Curse of the Sea Witch* offers a ready-made aquatic challenge for a party of 3-5 second-level characters. It can be run as a standalone, or as part of a longer series of adventures by the same author. In this adventure the characters are asked by a water genie to locate the sea hag who has cursed him. In order to do so, they must brave the reefs and undersea tunnels: a perfect

adventure for a party hearty enough to get their feet (and everything else) wet.

## More Info

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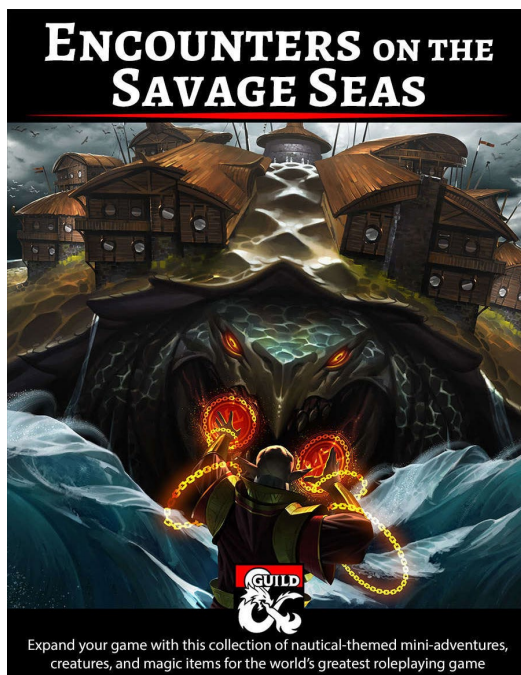
### Design thought: You Can Only Sea So Far

When designing your own nautical adventure, it's wise to keep in mind that no matter the setting or campaign, too many similar encounters in a row can test the patience of both players and DMs. Nautical adventures can be exhilarating because they present new and different obstacles and challenges than a typical adventure, but those obstacles and challenges become less new and less different if used for five encounters in a row. Make sure the characters get the opportunity to stretch their sea legs and spend a bit of time on land, even if only for a brief time.

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### Scouring the Savage Seas





Encounters on the Savage Seas

Produced by Jeff C. Stevens

Price: \$9.95 (PDF)

As we head towards the May release of Wizards of the Coast's *Ghosts of Saltmarsh* hardcover, fans of D&D are getting increasingly excited about nautical adventures. Whether you run adventures by the book or prefer to lift appropriate ideas for your own campaigns from supplements, *Encounters on the Savage Seas* has something for you.

This compilation contains nineteen short adventures from eighteen contributors, including new NPCs, ships, locations, and magic items. Let your characters explore Badu, a town that sits on the back of a dragon turtle; free innocent creatures from a sahuagin-run zoo; fight a unique band of goblin pirates and their even stranger vessel; and much more!

[More Info](#)

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## Dragon Classics

Interested in further details for your nautical adventures? Past issues of *Dragon Magazine* might have a few choice offerings. Why, soon you'll have as sturdy sea-legs as Metal Beard himself, you old seadog!

***Dragon #12:*** Alongside James Ward's thoughts regarding the speed of a *lightning bolt* spell, this column gives an early table for what a plundered ship's cargo might hold.

[Download Ship's Cargo](#)

***Dragon #116/250:*** Now we really start to dive into things... A double-look at ships, their stats and capabilities, as well as nautical terms you might want to pepper into your NPC sea captain's next

speech.

[Download High Seas/Ships at Sea](#)


***Dragon #250:*** And finally we arrive at what every good adventurer seeks (at least, in part)—treasure! Specifically, sunken treasure and a look at what may persist or perish at the bottom of the sea. (Plus, what's a good tale of treasure without a map to mark the spot? Here's also a list of enchanted maps, to better stage the scene.)

[Download Sunken Fortunes](#)

[The Magical Maps of Greyhawk](#)

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Game designer and editor Shawn Merwin's professional work on Dungeons & Dragons has ranged from third to fifth edition, showing up in sourcebooks, adventures, articles, and Organized Play administration. His adventure *Death at Peril Island* takes characters into the Moonsea to locate an island protected by magic, including encounters that take place in or on dangerous waters.



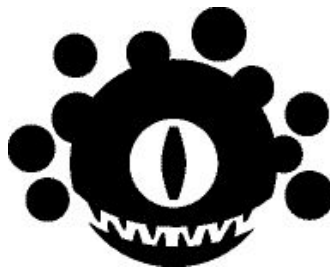
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## UNDERWORLD SPECULATION

Operating as secret agents for the Lords of Waterdeep, a promising lead takes you deep into the world of the Xanathar, but what will it take for you to return?

*An Introductory Adventure for Xanathar's Guide to Everything™  
For 1st – 4th Level Characters*



**CHRISTOPHER LINDSAY**  
*Author*

Adventure Code: DDIA-XGE  
Optimized For: APL 3  
Version: 1.0

**Development and Editing:** Stan! Brown, Travis Woodall

**Organized Play:** Chris Lindsay

**D&D Adventurers League Wizards Team:** Adam Lee, Chris Lindsay, Mike Mearls, Matt Sernett

**D&D Adventurers League Administrators:** Robert Adducci, Bill Benham, Travis Woodall, Claire Hoffman, Greg Marks, Alan Patrick

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# Xanathar's Guide to Everything Introductory Adventure

## Wizards of the Coast LLC - In Store Demo Only

### INTRODUCTION

Welcome to *Underworld Expedition*, a D&D Adventurers League™ adventure, part of the official D&D Adventurers League™ organized play system and the *Storyline Name*™ storyline season.

This adventure is designed for **three to seven 1st – 4th level characters** and is optimized for **five characters with an average party level (APL) of 3**. Characters outside this level range cannot participate in this adventure.

It is highly encouraged that they make new characters using the options provided in *Xanathar's Guide to Everything* (XGE). That said, it certainly isn't a requirement, though if they want to try out a character created using those rules, pregenerated characters made specifically from XGE, are provided in the download with this adventure.

### ADJUSTING THIS ADVENTURE

This adventure provides suggestions in adjusting for smaller or larger groups, though as an introductory adventure for a product filled to the brim with player options, all pregenerated characters are 3rd level only. You're not bound to these adjustments; they're here for your convenience.

To figure out whether you should consider adjusting the adventure, add up the total levels of all the characters and divide the total by the number of characters (rounding .5 or greater up; .4 or less down). This is the group's APL. To approximate the **party strength** for the adventure, consult the following table.

#### DETERMINING PARTY STRENGTH

Party Composition	Party Strength
3-4 characters, APL less than 3	Very weak
3-4 characters, APL equivalent to 3	Weak
3-4 characters, APL greater than 3	Average
5 characters, APL less than 3	Weak
5 characters, APL equivalent to 3	Average
5 characters, APL greater than 3	Strong
6-7 characters, APL less than 3	Average
6-7 characters, APL equivalent to 3	Strong
6-7 characters, APL greater than 3	Very strong

Some encounters may include a sidebar that offers suggestions for certain party strengths. If a recommendation is not offered or appropriate for your group, you don't have to adjust.

### BEFORE PLAY AT THE TABLE

Before you start play, consider the following:

- Read through the adventure, taking notes of anything you'd like to highlight or remind yourself while running the adventure, such as a way you'd like to portray an NPC or a tactic you'd like to use in a combat. Familiar yourself with the adventure's appendices and handouts.
- Gather any resources you'd like to use to aid you in running this adventure--such as notecards, a DM screen, miniatures, and battlemaps.
- Ask the players to provide you with relevant character information, such as name, race, class, and level; passive Wisdom (Perception), and anything specified as notable by the adventure (such as backgrounds, traits, flaws, etc.)

### PLAYING THE DUNGEON MASTER

You have the most important role—facilitating the enjoyment of the game for the players. You provide the narrative and bring the words on these pages to life.

To facilitate this, keep in mind the following:

**You're Empowered.** Make decisions about how the group interacts with the adventure; adjusting or improvising is encouraged, so long as you maintain the adventure's spirit. This doesn't allow you to implement house rules or change those of the Adventurers League, however; they should be consistent in this regard.

**Challenge Your Players.** Gauge the experience level of your **players** (not the characters), try to feel out (or ask) what they like in a game, and attempt to deliver the experience they're after. Everyone should have the opportunity to shine.

**Keep the Adventure Moving.** When the game starts to get bogged down, feel free to provide hints and clues to your players so they can attempt to solve puzzles, engage in combat, and roleplay interactions without getting too frustrated over a lack of information. This gives players "little victories" for figuring out good choices from clues. Watch for stalling—play loses momentum when this happens. At the same time, make sure that the players don't finish too early; provide them with a full play experience.

**Estimated Duration.** These are listed at the beginning of each section and refer to about how long it should take to play in a convention setting ONLY. If you have no time constraints, feel free to take as much time as you like.

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### ADVENTURE PRIMER

This section provides the adventure's background, a list of prominent NPCs, an overview of the adventure in play, and a hook that you can use to introduce your players' characters to the action.

### ADVENTURE BACKGROUND

A long time ago, an aboleth made its home in the sewers beneath Waterdeep, and started enslaving creatures that were unfortunate enough to get too close. A few of these creatures belonged to the organization maintained by the Xanathar, which attracted the crime lord's attention. An investigation ensued, and ultimately both creatures found themselves in direct conflict with one another. Unfortunately for the aboleth, the beholder was far too powerful, and the Xanathar destroyed the creature.

Unbeknownst to the Xanathar, one of his former minions was still enslaved by the power of the aboleth, whose consciousness, due to some strange confluence of magic that occurred during the battle, was trapped in the only thing left of the creature... ironically enough, an eyeball. Before the minion was relieved of its responsibilities to the guild permanently, it dropped the orb into the bath that became the home of the only thing the Xanathar truly loves: Sylgar, his pet fish.

Since that time, the remaining consciousness of the aboleth transmuted its own eyeball into a sentient artifact referring to itself as *Dawn's Beacon*, whose only goal is to get revenge on the Xanathar.

To this end, the eye has been "calling" adventurers to the safe house where the tank is located, hoping to find a group with the grit to retrieve it from the fish tank.

### ADVENTURE OVERVIEW

The characters wake up in a pebbly cave with no doors and no windows. The only way out, is to explore an algae-laden pool of water that leads to some underwater tunnels and finally up into the light.

What they don't know is they're all about 4 inches tall (or shorter for small characters), and they're in a series of tiny tunnels that exist within the gravel at the bottom of the tank where the Xanathar keeps its pet fish Sylgar, the only thing it truly loves. In any case it is up to the characters to discover this, and then find a way out of the fish tank altogether.

The adventure is broken down into 3 parts:

**Part 1.** Wherein our adventurers awake in a mysterious cavern 'underground' and are introduced to a strange sentient magic orb who seems intent on helping them get free, so long as they take the orb with them.

**Part2.** The orb makes it possible for the characters to breathe underwater. They can now dive down into the algae laden tunnels, explore its depths, and discover some of the strange inhabitants, most of which were brought here by the orb itself.

**Part3.** Free from the tunnels, the adventurers find themselves trapped in a giant fish tank with a koi the size of a whale swimming lazily above them. The challenge, get out without being eaten by Sylgar.

### ADVENTURE HOOK

This adventure is designed to jump directly into the action. Before you begin however, you should give your players an opportunity to introduce and describe their characters to each other.

Ask the players to think about how their characters came to be in the service of the Lords of Waterdeep. Let the players concoct their own stories. If a player is hard-pressed to think of anything, suggest something simple. For example, they might have been recruited to assist the Lords by their faction. If they have the noble or courtier background they might have been recruited by the open lord, Laeral Silverhand personally. This exercise is a great opportunity for the players to contribute to the adventure's backstory.

Working as secret agents for the Lords of Waterdeep, you were tasked with finding out as much as you could about the Xanathar, and the creature's organization, without engaging the beholder crime boss in conflict. That of course, would be tantamount to suicide.

You spent the last several weeks hunting for leads inside the seedier wards of Waterdeep, hoping that the constant ebb and flow of the transient population in these parts of the city might bear fruit... and evidently you weren't wrong.

Despite being dressed in fine clothes, the dwarf you spoke with... what was his name again?... was certainly a tough customer... and smart too. He knew a thing or two, and it wasn't long before you found yourselves standing in a dark alleyway, looking down a short set of steps at the entrance of

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an alleged 'safehouse' of the Xanathar's organization.

You took EVERY precaution when breaking and entering, but as the door swung wide, there was a bright flash and then everything faded to black.

The characters are shrunk and transported inside Sylgar's fish bowl by *Dawn's Beacon* who seeks to test them. This process causes them to black out for a few moments.

In any case they can either get the artifact out of its current prison, or it will enslave them for its own amusement, like it has so many before them.



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### PART 1. WAKE UP... GET UP

**Estimated Duration:** 15 minutes

The adventures have, unbeknownst to them, been shrunk down to four inches or less in size and transported to this miniature cavern beneath the water of Sylgar's tank. It is important that you not show the map to your players, as it will give away the surprise that they've been shrunk. The map is for the Dungeon Master's eyes only.

It should also house the general features of the area that this part takes place in.

#### GENERAL FEATURES

The characters have been shrunk down, though to make this easy for you to run, size is all relative in this adventure. The map is split into two sections, The Stony Caves and Fishbowl. Inside the Stony Caves each square is functionally 5 feet, while in the Fishbowl, each square is functionally 10 feet.

**Terrain.** The ground here is pebbly, though since the pebbles are normal size, it looks like a rocky beach, and as such is difficult terrain.

**Light.** Initially there is light as bright as a torch (20 feet) emanating from the milky white orb in the chamber.

**Smells and Sounds.** The gentle lapping of water that smells relatively fresh is the only sound in the chamber not made by the characters.

### A. FRESHWATER CAVERN & THE ORB

This cavern is home to *Dawn's Beacon*, the only remains of an aboleth that was defeated by the Xanathar. For more information about the beacon, see Appendix A. *Dramatis Personae*.

You regain consciousness and find yourself lying inside a large cavern on a rocky beach. On the beach nearby, a milky orb—a little bigger than a human fist—rests in the middle of a magic circle, pulsing slowly with light. It is the only light in the chamber. A large pool of dark water dominates nearly half of the cavern.

The milky orb is *Dawn's Beacon*. Once the characters have come around, they hear the voice of the orb speaking to them telepathically.

*Dawn's Beacon* speaks to them in calm, soothing tones and forlornly informs them that it was once a powerful force for good and truth, but has been trapped here by the Xanathar.

If the characters ask the orb its name, it says that it has had many names, but the one it can recall, and likes best, is *Dawn's Beacon*.

*Dawn's Beacon* tells the characters that it will help them escape the cave, so long as they take it with them.

Anyone that chooses to attempt to attune to the orb, is successful—regardless of how many other magic items they are already attuned to. That said, the effect of attunement is the ever-present feeling of having *Dawn's Beacon* in their head.

Once complete, *Dawn's Beacon* informs the characters that it believes the only way out is via the pool of water. If the characters are uncomfortable with this, *Dawn's Beacon* asks them to all touch it at once. When this occurs, those in contact with it receive the effects of a *water breathing* spell. This ability is a residual talent left over from when *Dawn's Beacon* was a living aboleth. If the characters attempt to leave without *Dawn's Beacon*, it dispels this effect.

#### DEVELOPMENTS

Once the characters can breathe water they're ready to set out into the tunnels. It is important to note that while no swimming checks are required to navigate this path, characters without a swim speed move at half speed. Additional rules for underwater combat and such are given in a sidebar in the next section.

#### TRICKS OF THE TRADE

If the characters are indecisive or overly analytical during this interaction, *Dawn's Beacon* warns them truthfully that water fills the cave periodically, and that if they wish to live through this event, someone must attune to it and then use its power to allow the party to breathe water.

Wisdom (Insight) checks made to tell if *Dawn's Beacon* is lying are set at DC 25. If by some chance a character manages to succeed at one of these, they only get the impression that there is A LOT to the magic orb and that it may not reveal all its secrets at once. All the hallmarks of an incredibly powerful magic item.

If *detect magic* is cast upon *Dawn's Beacon*, it appears to be incredibly powerful magic of an indeterminate nature. Additionally, the orb can't be persuaded, deceived, or intimidated by the characters. They're incapable of destroying it, and it knows this. That said, it never takes on a haughty or superior tone—it's always calm and reassuring in its dialogue.

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### PART 2. ESCAPE OR DIE

*Estimated Duration:* 45 minutes

#### It's ALL ABOUT THE JOURNEY

A key to be a good DM is to make the encounters exciting and rich, allowing the players to have a moment for their characters to shine and be the hero. The key to be a **great** DM is to make the moments in between those encounters just as interesting. Elaborate on how dim the lighting is, or how the water tastes funny (probably like fish food) as they swim along the passageways beneath the gravel in Sylgar's fish bowl. Keep this a secret, as half the fun will be the surprise of discovering they've been shrunk and transported by magic into their present location. Describe subtle variations in water temperature.

The first part of this adventure is a journey along these underwater passageways. There are several encounters that can happen as the characters make this journey. The order and location of these is for you to decide. Think of this section of the adventure as a tool box from which you can draw elements that are relevant to the adventure location, and then have fun with it. It is okay to shift and change any plans you have as the players make decisions, making the environment what you need it to be to maintain the excitement. As the DM, it's all up to you!

To get them started, ask the players to give you the party's marching order and how their characters are traveling. Who's in front, and who's bringing up the rear? Who is carrying *Dawn's Beacon* and so forth.

#### GENERAL FEATURES

**Terrain.** The ceiling height throughout the tunnels vary from 8 to 15 feet. It is safe to assume at any point that the ceiling is as high as the tunnel is wide. Chambers have 15-foot high ceilings.

The sides of the walls appear smooth, though in fact they're extremely rough, and rubbing up against them with bare skin/cloth is a great way to lose a few layers of skin or destroy whatever clothes you're wearing.

**Light.** The water down here is cloudy—limiting vision to 10 feet.

**Smells and Sounds.** Smelling is impossible underwater and all sounds are muted. Conversation more than 5 feet away from one another is impossible to understand, even when yelling.

#### A. SEA SPAWN ATTACK

The characters aren't the first group of folks that *Dawn's Beacon* has summoned to its cause. Many adventuring parties have been summoned here, and have failed to accomplish the task of escaping—even with the artifact's assistance. Those that came before were transformed into sea spawn that now haunt the area, so to speak.

As some point while traversing the tunnels, the characters are attacked by at least one group of these creatures, who know nothing but hatred for outsiders. A good rule of thumb is to run this encounter a number of times equal to the APL of the party. You should consider spacing them out evenly along the tunnels and chambers in this part of the adventure.

Two **sea spawn** attack the characters, swimming in fast to take advantage of their lack of visibility.

Scaly humanoids with bulbous, white eyes, long claws, and tentacles for legs emerge from the cloudy water around you, snarling a silent battle cry as they appear.

The two creatures attack from 10 feet away with their tentacles, keeping their distance from the characters as they swim in to attack, and then drop out of reach afterward.

They focus their attacks on grappled characters, shifting their attention if another intervenes on the character's behalf.

#### UNDERWATER COMBAT

When making a **melee weapon attack**, a creature that doesn't have a swimming speed (either natural or granted by magic) has disadvantage on the attack roll unless the weapon is a dagger, javelin, shortsword, spear, or trident.

A **ranged weapon attack** automatically misses a target beyond the weapon's normal range. Even against a target within normal range, the attack roll has disadvantage unless the weapon is a crossbow, a net, or a weapon that is thrown like a javelin (including a spear, trident, or dart). Creatures and objects that are fully immersed in water have resistance to fire damage.

#### SWIMMING

While swimming, each foot of movement costs 1 extra foot, unless a creature has a swim speed. If a character chooses to simply walk through the water, this rule still applies.

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### TREASURE

The sea spawns don't have anything of real value on them, though if you want to add some color to these encounters, each time one happens, the characters find an item from trinket table in the *Player's Handbook* (p.160-161) on one of the sea spawn.

### ADJUSTING THIS ENCOUNTER

Here are some suggestions for adjusting this encounter, according to your group. These are not cumulative.

- **Very Weak:** Remove a sea spawn
- **Weak:** Reduce the hit points of both sea spawns to 22.
- **Strong:** Add a sea spawn
- **Very Strong:** Add a sea spawn and their hit points are increased to 40.

### TRICKS OF THE TRADE

There is quite a lot of ground to cover throughout these tunnels, so if you're not running this with a time limit you can absolutely take your time and have multiple sea spawn encounters.

It's up to you as the DM to decide how easy or difficult these encounters are. If the characters have a rough time with two of these creatures, perhaps if you decide to use this encounter again during the same session you only include one, or you could reduce the hit points of each creature by 10. If the characters are blowing through these without a sweat, it is okay, if you use this encounter again, to increase it by one.

### B. NET GAIN

The sea spawns have been setting elaborate net traps throughout the tunnel. It's up to you, as Dungeon Master, to decide where and when to employ these traps. It is certainly possible for you to combine one of these with a Sea Spawn Attack to really challenge your players.

**Trigger.** A trip wire strung across a hallway is rigged to a large net. If the trip wire is broken, the net falls on intruders.

**Effect.** A net covering a 10-foot-by-10-foot area centered on the trip wire falls to the floor. Any creature fully within this area must succeed on a DC 15 Dexterity saving throw or be restrained. Additionally, tiny spines have been fitted into the net, each of which is covered with a toxin crafted by the sea spawns from algae. A restrained creature must succeed on a DC 13 Constitution saving throw or be poisoned for one hour.

A creature can use its action to make a DC 10 Strength check to try to free itself or another creature in the net. Dealing 5 slashing damage to the net (AC 10, 20 hp) also frees a creature without harming the creature.

**Countermeasures.** A successful DC 15 Wisdom (Perception) check reveals the trip wire and the net. A successful DC 15 Dexterity check using thieves' tools disables the trip wire without causing the net to drop; failing the check causes the trap to activate.

### DEVELOPMENTS

There is a 50 percent chance that triggering one of these net traps attracts the attention of nearby sea spawns. If this occurs, a Sea Spawn attack occurs one round after the trap is triggered.

### TRICKS OF THE TRADE

How this encounter plays out depends largely on you as the DM. If the characters are having an easy time of it, you can choose to automatically trigger a sea spawn attack. This attack could even happen immediately as though the creatures were waiting nearby and watching for prey. On the other hand, if things are going hard on the characters, you might reduce the DC to resist the effect of the poison, or even remove it altogether.

### C. SNAILS ANYONE?

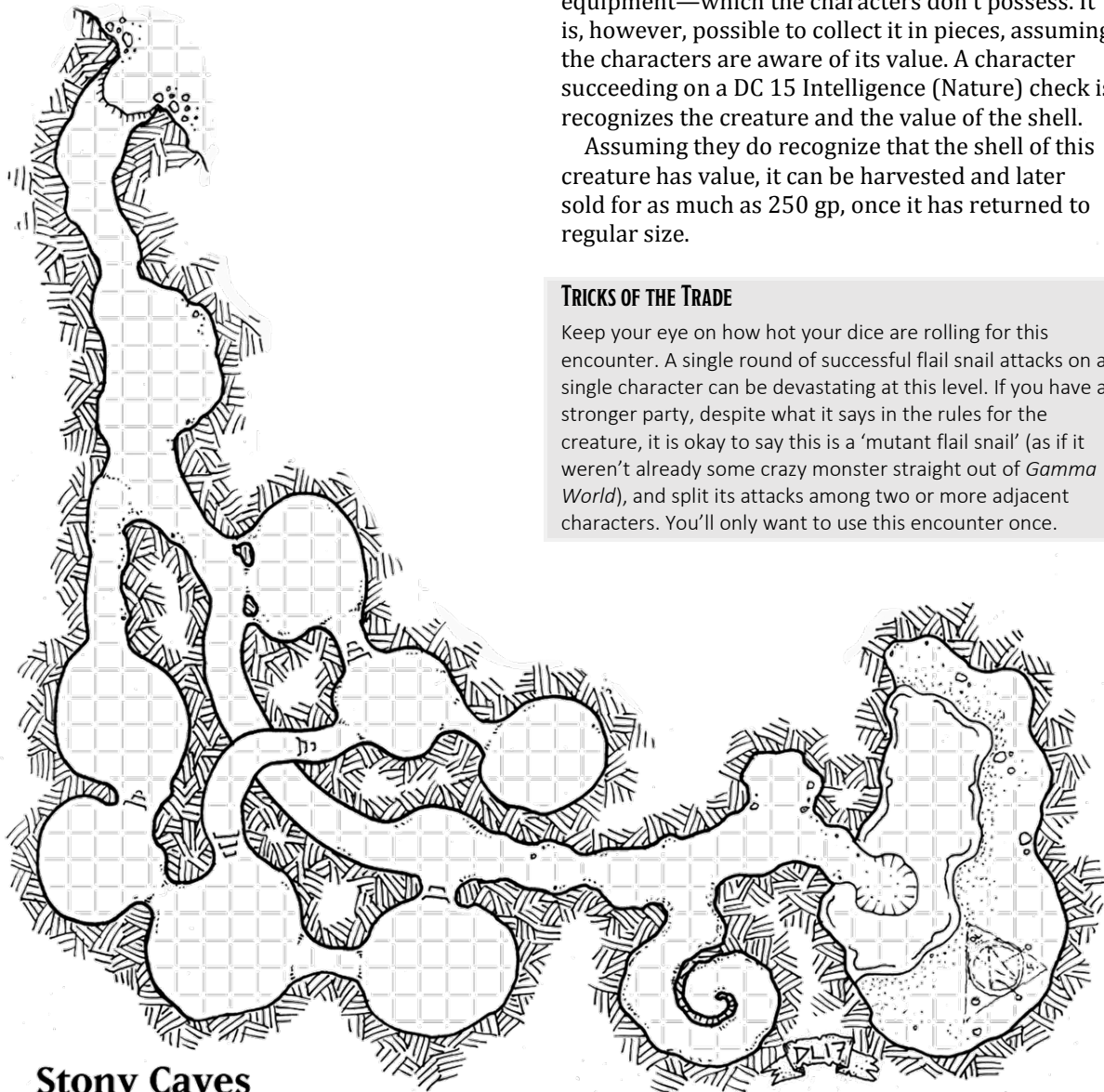
To manage the cleaning of Sylgar's fish bowl, the Xanathar has had his servants place one or more snails inside. These creatures eat debris, fish excrement and other such things that might clutter up Sylgar's living environment. Their presence means that the Xanathar's servants must clean the fish bowl with much less frequency.

Unfortunately for the characters, *Dawn's Beacon* has transmuted these creatures into something far more dangerous. Refrain from reading the description below until the creature is within 10 feet of the characters.

The largest snail you've ever seen blocks the passage ahead. Five flail-like protrusions extend from the top of its head, waving about dangerously as the creature slinks in your general direction.

A **flail snail** approaches the party in search of food. Since the characters have limited visibility underwater, they won't have a clear look at this creature until it is within 10 feet of them.





### Stony Caves

1 square = 3 inches / 5 feet

#### ADJUSTING THIS ENCOUNTER

Here are some suggestions for adjusting this encounter, according to your group. These are not cumulative.

- **Very Weak:** Reduce the number of flails to three, reducing its hit points to 32.
- **Weak:** Reduce the number of flails to four, reducing its hit points to 42.
- **Strong:** Add one flail, increasing its hit points to 62.
- **Very Strong:** Add two flails, increasing its hit points to 72.

#### TREASURE

Collecting the shell from this creature in one piece isn't possible without special preparation and equipment—which the characters don't possess. It is, however, possible to collect it in pieces, assuming the characters are aware of its value. A character succeeding on a DC 15 Intelligence (Nature) check is recognizes the creature and the value of the shell.

Assuming they do recognize that the shell of this creature has value, it can be harvested and later sold for as much as 250 gp, once it has returned to regular size.

#### TRICKS OF THE TRADE

Keep your eye on how hot your dice are rolling for this encounter. A single round of successful flail snail attacks on a single character can be devastating at this level. If you have a stronger party, despite what it says in the rules for the creature, it is okay to say this is a 'mutant flail snail' (as if it weren't already some crazy monster straight out of *Gamma World*), and split its attacks among two or more adjacent characters. You'll only want to use this encounter once.

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### PART 3. FISH ARE FRIENDS, NOT FOOD!

**Estimated Duration:** 45 minutes

This section of the adventure begins when the characters emerge from the tunnels out into the larger area of the fish bowl. Read or paraphrase the following, but give them an opportunity to draw their own conclusions as to what's going on. The process of discovery can be extremely entertaining for you to observe.

#### A. LITTLE FISH IN A BIG BOWL

The tunnel opens into a vast underwater area, where light streams in from overhead playing across the floor in myriad coruscating patterns. The water is clear here and you can see that the ground here takes on a sandy consistency that rises in dunes to either side of the valley you're standing in. To one side you can see what appears to be a fortress sealed by a massive portcullis, while a partially collapsed tower, its base buried beneath the sand, rests on the dune behind you. Directly ahead, several massive clams rest in the silt. Occasionally one opens briefly to reveal something shiny within. The shadow of something massive swimming above you briefly blocks out the light and then passes across the valley.

#### GENERAL FEATURES

**Terrain.** The ground here is sandy, and stepping onto it leaves depressions. Everything is still underwater however, and so all rules for movement in that environment apply.

**Light.** There is a constant light source somewhere above the water that illuminates the entire inside of the fish bowl.

If the characters look up, they see Sylgar, who appears as a strange white- and orange-colored whale swimming lazily above them.

Referring to your map, you can see that if the characters swim to their immediate left, they quickly come to side of the giant fishbowl which appears to extend in both directions (an inverted horizon) as far as you can see. The glassteel is dirty on the outside, so it's impossible to see out.

What happens at this point depends largely on what the party does, as follows:

- Investigate the giant clams: See 1. **Clamshell Surprise!**
- Head toward the fortress: See 2. **Algaepygms!**
- Swim up toward Sylgar: See 3. **Feeding Sylgar!**

#### 1. CLAMSHELL SURPRISE!

In the tank where the clams dwell, there resides an *ersatz eye*. From outside the clam it is easily

mistaken for a large pearl. This was dropped into the tank accidentally, and it just so happens that it drifted inside the shell of a **giant clam**.

It's possible to retrieve the pearl, though reaching into the clam's mouth to do so provokes it to attack. The other clams don't intervene on behalf of the attacked clam.

#### TRICKS OF THE TRADE.

Consider the following. This isn't meant to be any more complicated than it looks. Only two characters can attack the giant clam's innards in melee during any given round. To do otherwise requires one of them to move, which provokes an opportunity attack from the hungry crustacean. There are four of these creatures in the fish bowl though only one of them has treasure. The characters are welcome to attack the others, and they will fight, but only so long as they're engaged.

#### TREASURE

Only after defeating the clam with the *ersatz eye*, can the characters harvest the magic item from inside the dead creature. Up to that point, no number of Strength checks can pry it loose from the creature's innards.

There is also a scattering of gold pieces on the floor of the fish bowl around the giant clams. They are, inexplicably shrunk, just like the characters, and are easily collected up, totaling 250 gp.

#### 2. ALGAEPYGMIES!

To one side of the fortress is an area of dense underwater plant life. This is the home of a tribe of algaepygms. Approaching the plants or the entrance to the fortress provokes an attack from these creatures.

A group of fierce looking creatures, whose bodies are comprised of living algae shaped into the form of vicious merfolk, appear, swimming rapidly in your direction.

Six **algaepygms** attack the characters. They are willing to defend their territory to the death. If the characters swim directly toward the plant life to the east of the fortress, the creatures wait to attack until they're adjacent, taking advantage of their camouflage ability to attempt to get the characters by surprise. Otherwise, they wait until the characters are at the portcullis to attack.

#### TREASURE

If the characters search near the underwater plant life, they find an unassuming looking flower pot. It is in fact a *pot of awakening*.

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### ADJUSTING THIS ENCOUNTER

Here are some suggestions for adjusting this encounter, according to your group. These are not cumulative.

- **Very Weak:** Remove two algaepygmyies
- **Weak:** Remove an algaepygmy
- **Strong:** Add an algaepygmy
- **Very Strong:** Add two algaepygmyies

### TRICKS OF THE TRADE.

Consider the following. Individually, algaepygmyies aren't particularly tough, which is generally why they tend to gang up on creatures they attack, three-to-one if possible, though if this proves too much for the characters, switch it up to two-to-one.

### 3. FEEDING SYLGAR!

Sylgar swims lazily near the surface of the water in the fishbowl. The characters may not understand, but swimming closer to what appears is a behemoth koi fish can be extremely hazardous. Swimming more than three feet above the bottom of the fish bowl attracts Sylgar's attention. As the characters are only four inches (or less) in size, and Sylgar is omnivorous, he is likely to eat them.

### SYLGAR'S FISH BOWL

Sylgar's fish bowl is quite large (more than 17 feet in diameter, and 10 feet deep) and constructed of glassteel. As annotated on your map, 6 inches in the fish bowl equals one square which accounts for 10 feet in actual movement for the tiny characters. This means your average character can travel one to one and one-half squares per move. Sylgar on the other hand swims five per move.

Three feet above the floor of the fish bowl is six squares up, which, in the scheme of things, isn't very far. *Dawn's Beacon* warns the characters about swimming up too high, but if they make a conscious choice to do so, Sylgar moves in to eat them.

**Sylgar.** The immense fish retreats if reduced to 40 or fewer hit points, swimming away faster than the characters can keep up.

### TRICKS OF THE TRADE.

Consider the following. Being the predator in this little scenario, Sylgar is a merciless, voracious eater. Once the fight is begun, the fish pursues the characters wherever they go inside the tank. The only place Sylgar can't get to, is the tunnel the characters arrived from.

### TREASURE

While fighting Sylgar, any character making a successful DC 10 Wisdom (Perception) check (or whose passive Perception is 10 or greater), notices

an interesting stick of finished wood stuck in its gills. If a character were to make a successful DC 13 Dexterity (Sleight of Hand) check while Sylgar is adjacent to them, they can retrieve the item. It is a *wand of smiles*.

### B. EYE OF THE ABOLETH

At a time that you determine, *Dawn's Beacon* makes its demands known. Before doing so, however, it gives the characters plenty of opportunity to explore the fish bowl and wreak as much havoc as it seems they're equipped to do.

Not only does the artifact want to escape the fish bowl, it wants to get revenge on the Xanathar. The best way it knows to do this is to place an extremely powerful enchantment on the characters.

Read or paraphrase the following.

In your minds you hear *Dawn's Beacon* speaking to you once more, though the artifact sounds exultant this time, "You're truly wondrous creatures, and if you promise me a favor, I shall get us all out of this enclosure to safety.

At some point in the future you may find yourself in the presence of the creature known as The Xanathar. I certainly don't mean today, perhaps not even this year... just sometime.

All I ask, is that you KILL this creature. To ensure that we have a proper accord however, I'm going to have to ask you to accept a powerful enchantment that will compel you to act according to this compact. What say you?"

If the characters agree to this, *Dawn's Beacon* shines with an extremely bright light and they each feel as though something immeasurably powerful has been locked away in the back of their minds. At this point, there is a second flash of light, briefly blinding them as *Dawn's Beacon* teleports them back to a dark taproom in an unfamiliar tavern in the heart of Waterdeep.

### A DEAL YOU CAN'T REFUSE... EASILY

If the characters refuse, *Dawn's Beacon* starts transforming them one by one into sea spawn. The artifact acts on initiative 20 and can attack once per round. The targeted creature must make a successful DC 15 Wisdom saving throw to resist. If the creature fails the first saving throw, it is Stunned as it begins to transform. It receives a second saving throw at the end of its turn. If it fails this saving throw it becomes a sea spawn and only a *wish* can revert the creature to its original form. All sea spawn are under the control of *Dawn's Beacon*.



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If the characters attempt to destroy *Dawn's Beacon*, it has an AC 18, and is immune to acid, cold, electricity, fire, poison, and thunder damage, as well as damage from nonmagical weapons. If *Dawn's Beacon* takes 40 points of damage from spells that do other types of damage it goes inert for 10 minutes.

#### DEVELOPMENTS

If the characters agree and are teleported out, when they arrive, *Dawn's Beacon* is no long among them.

If they escape by defeating Sylgar and climbing out of the fish bowl, they immediately return to regular size (as they're no longer under the influence of *Dawn's Beacon*) and trigger a trap that teleports them out of the hideout and into some other dark alley in the middle of Waterdeep, having forgotten the location of this one as soon as they're gone. *Dawn's Beacon* is also gone in this instance as well.

#### TRICKS OF THE TRADE

There is a very real chance the entire party of characters might die in this combat. It isn't meant to be fair by any stretch of the imagination. *Dawn's Beacon* will continue to calmly ask them to agree to its terms the entire time, sounding very reasonable. It can't understand why they wouldn't want to destroy the beholder crime lord at some point.

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### REWARDS

Make sure players note their rewards on their adventure log sheets. Give your name and DCI number (if applicable) so players can record who ran the session.

If you played a pregenerated character for this adventure, please apply all earned rewards to a new 1st level character. The pregenerated characters are for this adventure only.

### EXPERIENCE (MIN/MAX XP: 900/1200 EA.)

Total up all combat experience earned for defeated foes, and divide by the number of characters present in the combat. For non-combat experience, the rewards are listed per character.

#### COMBAT AWARDS

Name of Foe	XP Per Foe
Algaepygmy	50 each
Flail Snail	700
Sea Spawn	200 each
Giant Clam	450
Sylgar	1,800

### TREASURE

The characters receive the following treasure, divided up amongst the party. Treasure is divided as evenly as possible. Gold piece values listed for sellable gear are calculated at their selling price, not their purchase price.

#### TREASURE AWARDS

Item Name	GP Value
Flail Snail Shell Sale	250
Gold from giant clams	250

**Consumable magic items** should be divided up however the group sees fit. If more than one character is interested in a specific consumable magic item, the DM can determine who gets it randomly should the group be unable to decide.

**Permanent magic items** are divided according to a system detailed in the *D&D Adventurers League Dungeon Master's Guide*.

### ERSATZ EYE

*Wondrous Item, common (requires attunement)*

When used, this orb swirls with a pearlescent mist within. More information about this item can be found in **Player Handout 1**.

### POT OF AWAKENING

*Wondrous item, common*

This clay pot is stamped with an oak leaf, the holy symbol of Silvanus. More information about this item can be found in **Player Handout 1**.

### WAND OF SMILES

*Wondrous item, common*

This wand was carved from black walnut and has a lacquered finish with a stylized grinning face carved into one end. More information about this item can be found in **Player Handout 1**.

### STORY AWARDS

During this adventure, the characters may earn the following story award:

**Deal with Dawn's Beacon.** You've allowed the artifact called *Dawn's Beacon* to place you under and extremely powerful enchantment. At some point in the future, if you find yourself in the presence of the Xanathar, you must attempt to kill the creature. More information can be found in **Player Handout 2**.

### PLAYER REWARDS

For completing this mission, the characters earn downtime and renown as described in the *D&D Adventurers League Dungeon Master's Guide* (ALDMG).

### DM REWARD

In exchange for running this adventure, you earn DM Rewards as described in the *D&D Adventurers League Dungeon Master's Guide* (ALDMG).

## APPENDIX A. DRAMATIS PERSONAE

The following NPCs are featured prominently in this adventure:

***Dawn's Beacon.*** Previously the eye of an aboleth, this magical orb contains all that remains of the creature's considerable power and personality. Once it has brought the characters to it, the beacon manipulates them into removing it from Sylgar's tank.

The beacon is extraordinarily intelligent, wise, and charismatic and resists any attempt to discern its motives. Ultimately it seems to be no more than a benevolent benefactor, bent on helping the adventures escape from their current predicament.

*Dawn's Beacon* has many powers at its disposal, though it goes to great lengths to let the character that holds it think that they're attuned to one another, and the character is responsible for tapping the magic it possesses.

It is important to recognize that if *Dawn's Beacon* simply wanted to escape, it could do so. It's main objective however is to recruit heroes to destroy the Xanathar.



# Xanathar's Guide to Everything Introductory Adventure

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### APPENDIX B. MONSTER/NPC STATISTICS

#### ALGAEPYGMY

*Small plant, neutral*

**Armor Class** 13 (natural armor)

**Hit Points** 9 (2d6 + 2)

**Speed** 5 ft., swim 30 ft.

---

STR	DEX	CON	INT	WIS	CHA
7 (-2)	14 (+2)	13 (+1)	6 (-2)	11 (+0)	7 (-2)

---

**Skills** Perception +2, Stealth +4

**Damage Resistances** lightning, piercing

**Senses** darkvision 60 ft., passive Perception 12

**Languages** Algaepygmy

**Challenge** 1/4 (50 XP)

**Amphibious.** The algaepygmy can breathe both air and water.

**Plant Camouflage.** The algaepygmy has advantage on Dexterity (Stealth) checks it makes in any terrain with ample obscuring plant life.

**Regeneration.** The algaepygmy regains 3 hit points at the start of its turn. If it takes cold, fire, or necrotic damage, this trait doesn't function at the start of the algaepygmy's next turn. The algaepygmy dies only if it starts its turn with 0 hit points and doesn't regenerate.

#### ACTIONS

**Claws.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 5 (1d6 + 2) slashing damage.

#### FLAIL SNAIL

*Large elemental, unaligned*

**Armor Class** 16 (natural armor)

**Hit Points** 52 (5d10 + 25)

**Speed** 10 ft.

---

STR	DEX	CON	INT	WIS	CHA
17 (+3)	5 (-3)	20 (+5)	3 (-4)	10 (+0)	5 (-3)

---

**Damage Immunities** fire, poison

**Condition Immunities** poisoned

**Senses** darkvision 60 ft., tremorsense 60 ft., passive Perception 10

**Languages** —

**Challenge** 3 (700 XP)

**Antimagic Shell.** The snail has advantage on saving throws against spells, and any creature making a spell attack against the snail has disadvantage on the attack roll. If the snail succeeds on its saving throw against a

spell or a spell attack misses it, an additional effect might occur, as determined by rolling a d6:

1–2. If the spell affects an area or has multiple targets, it fails and has no effect. If the spell targets only the snail, it has no effect on the snail and is reflected back at the caster, using the spell slot level, spell save DC, attack bonus, and spellcasting ability of the caster.

3–4. No additional effect.

5–6. The snail's shell converts some of the spell's energy into a burst of destructive force. Each creature within 30 feet of the snail must make a DC 15 Constitution saving throw, taking 1d6 force damage per level of the spell on a failed save, or half as much damage on a successful one.

**Flail Tentacles.** The flail snail has five flail tentacles. Whenever the snail takes 10 damage or more on a single turn, one of its tentacles dies. If even one tentacle remains, the snail regrows all dead ones within 1d4 days. If all its tentacles die, the snail retracts into its shell, gaining total cover, and it begins wailing, a sound that can be heard for 600 feet, stopping only when it dies 5d6 minutes later. Healing magic that restores limbs, such as the *regenerate* spell, can halt this dying process.

#### ACTIONS

**Multiattack.** The flail snail makes as many Flail Tentacle attacks as it has flail tentacles, all against the same target.

**Flail Tentacle.** *Melee Weapon Attack:* +5 to hit, reach 10 ft., one target. *Hit:* 6 (1d6 + 3) bludgeoning damage.

**Scintillating Shell (Recharges after a Short or Long Rest).** The snail's shell emits dazzling, colored light until the end of the snail's next turn. During this time, the shell sheds bright light in a 30-foot radius and dim light for an additional 30 feet, and

creatures that can see the snail have disadvantage on attack rolls against it. In addition, any creature within the bright light and able to see the snail when this power is activated must succeed on a DC 15 Wisdom saving throw or be stunned until the light ends.

**Shell Defense.** The flail snail withdraws into its shell, gaining a +4 bonus to AC until it emerges. It can emerge from its shell as a bonus action on its turn.

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### SEA SPAWN

*Medium humanoid, neutral evil*

**Armor Class** 11 (natural armor)

**Hit Points** 32 (5d8 + 10)

**Speed** 20 ft., swim 30 ft.

---

STR	DEX	CON	INT	WIS	CHA
15 (+2)	8 (-1)	15 (+2)	6 (-2)	10 (+0)	8 (-1)

---

**Senses** darkvision 120 ft., passive Perception 10

**Languages** understands Aquan and Common but can't speak

**Challenge** 1 (200 XP)

**Limited Amphibiousness.** The sea spawn can breathe air and water, but needs to be submerged in the sea at least once a day for 1 minute to avoid suffocating.

### ACTIONS

**Multiattack.** The sea spawn makes three attacks: two unarmed strikes and one with its Piscine Anatomy.

**Unarmed Strike.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 4 (1d4 + 2) bludgeoning damage.

**Piscine Anatomy.** The sea spawn created by Dawn's Beacon all have a tentacle attack:

**Tentacle.** *Melee Weapon Attack:* +5 to hit, reach 10 ft., one target. *Hit:* 5 (1d6 + 2) bludgeoning damage, and the target is grappled (escape DC 12) if it is a Medium or smaller creature. Until this grapple ends, the sea spawn can't use this tentacle on another target.

### GIANT CLAM

*Medium beast, neutral*

**Armor Class** 12 inside; 18 shell (natural armor)

**Hit Points** 58 (9d8 + 18)

**Speed** 5 ft.

---

STR	DEX	CON	INT	WIS	CHA
17 (+3)	12 (+1)	15 (+2)	5 (-3)	13 (+1)	8 (-1)

---

**Condition Immunities** blind, prone

**Senses** tremorsense 60 ft., passive Perception 11

**Languages** —

**Challenge** 2 (450 XP)

**Adhesive (Inside Only).** The giant clam adheres to anything that touches it. A Large or smaller creature adhered to the giant clam is also grappled by it (escape DC 13). Ability checks made to escape this grapple have disadvantage.

**Grapppler.** The giant clam has advantage on attack rolls against any creature grappled by it.

### ACTIONS

**Pseudopod.** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 3) bludgeoning damage. The target is subjected to its Adhesive trait.

**Bite.** *Melee Weapon Attack:* +5 to hit, reach 5 ft., one target. *Hit:* 7 (1d8 + 3) bludgeoning damage plus 4 (1d8) acid damage.

# Xanathar's Guide to Everything Introductory Adventure

## Wizards of the Coast LLC - In Store Demo Only

### SYLGAR

*Huge beast, unaligned*

**Armor Class** 13 (natural armor)

**Hit Points** 126 (11d12 + 55)

**Speed** 0 ft., swim 50 ft.

---

STR	DEX	CON	INT	WIS	CHA
23 (+6)	11 (+0)	21 (+5)	1 (-5)	10 (+0)	5 (-3)

---

**Skills** Perception +3

**Senses** blindsight 60 ft., passive Perception 13

**Languages** —

**Challenge** 5 (1,800 XP)

**Blood Frenzy.** Sylgar has advantage on melee attack rolls against any creature that doesn't have all its hit points.

**Water Breathing.** Sylgar can breathe only underwater.

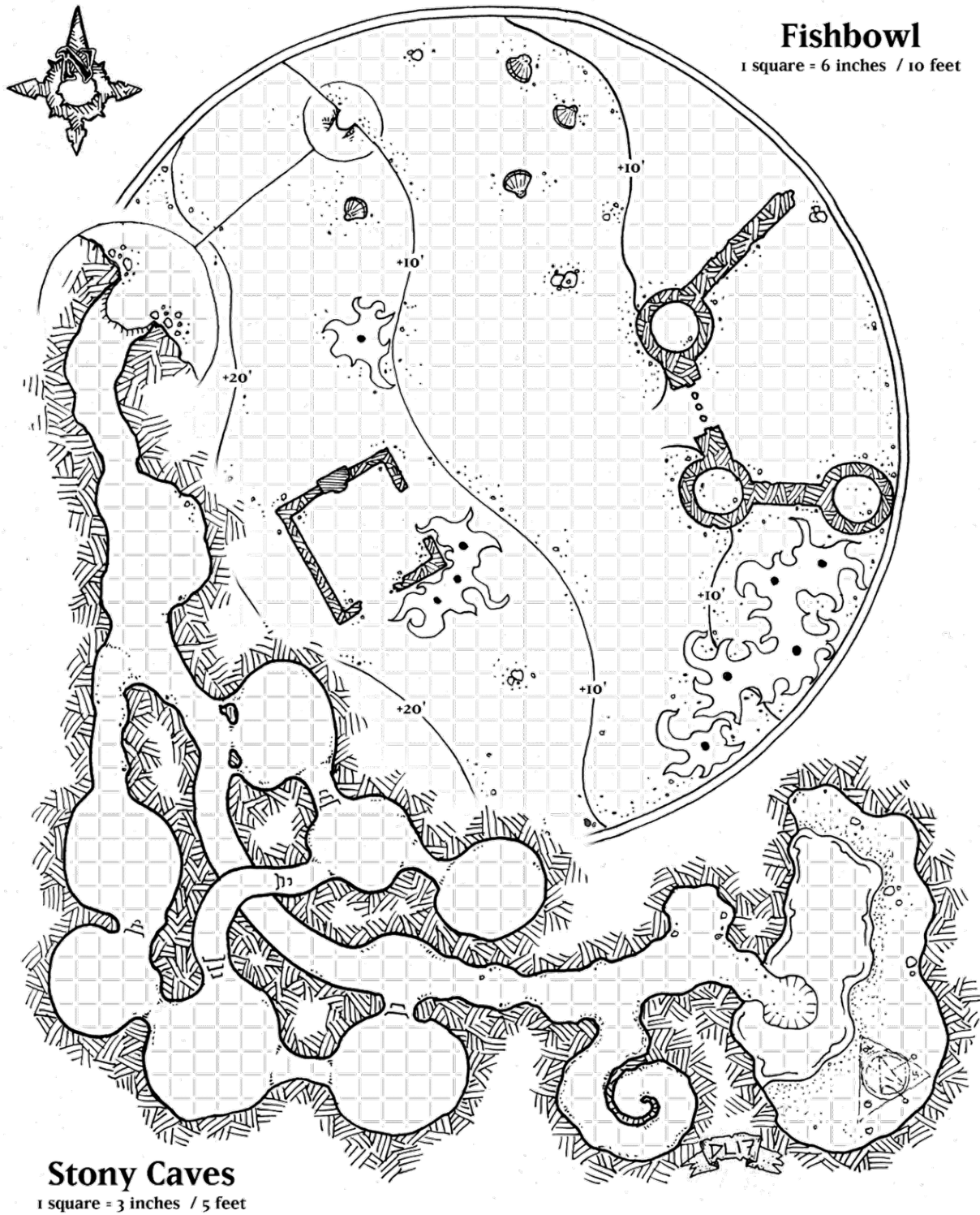
### ACTIONS

---

**Bite.** *Melee Weapon Attack:* +9 to hit, reach 5 ft., one target. *Hit:* 22 (3d10 + 6) piercing damage.



## APPENDIX. DUNGEON MASTER'S MAP



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## PLAYER HANDOUT 1. MAGIC ITEMS

During this adventure, the characters may find the following permanent magic items. A certificate for each item is included with this adventure.

### ERSATZ EYE

*Wondrous Item, common (requires attunement)*

When used, this orb swirls with a pearlescent mist within.

This artificial eye replaces a real one that was lost or removed. While the ersatz eye is embedded in your eye socket, it can't be removed by anyone other than you, and you can see through the tiny orb as though it were a normal eye. This item can be found in *Xanathar's Guide to Everything*.

### POT OF AWAKENING

*Wondrous item, common*

This clay pot is stamped with an oak leaf, the holy symbol of Silvanus.

If you plant an ordinary shrub in this 10-pound clay pot and let it grow for 30 days, the shrub magically transforms into an **awakened shrub** (see the *Monster Manual* for statistics) at the end of that time. When the shrub awakens, its roots break the pot, destroying it. The awakened shrub is friendly toward you. Absent commands from you, it does nothing. This item can be found in *Xanathar's Guide to Everything*.

### WAND OF SMILES

*Wondrous item, common*

This wand was carved from black walnut and has a lacquered finish with a stylized grinning face carved into one end.

This wand has 3 charges. While holding it, you can use an action to expend 1 of its charges and target a humanoid you can see within 30 feet of you. The target must succeed on a DC 10 Charisma saving throw or be forced to smile for 1 minute.

The wand regains all expended charges daily at dawn. If you expend the wand's last charge, roll a d20. On a 1, the wand transforms into a *wand of scowls*. This item can be found in *Xanathar's Guide to Everything*.

## PLAYER HANDOUT 2. STORY AWARD

During this adventure, the characters may earn the following story award. If you are printing these out for your characters, print as many as you may need to ensure that any eligible character receives a copy:

### DEAL WITH *DAWN'S BEACON*

---

You've allowed the artifact called *Dawn's Beacon* to place you under an extremely powerful enchantment. At some point in the future, if you find yourself in the presence of the Xanathar, you must attempt to kill the creature. This enchantment doesn't take full effect until you reach 9th level. So, between 1st and 8th level this enchantment doesn't compel you to action. Evidently, *Dawn's Beacon* wants you to have a chance of success.

When this condition has been fulfilled and if you find yourself in the presence of this creature, you must attempt to kill it immediately. Each round you choose not to attack the Xanathar you must succeed on a Wisdom saving throw DC 17 or take 3d10 psychic damage, or half as much on a successful save. This enchantment is only dispelled if you succeed at your task, or if you're the recipient of a wish spell.





## DEAL WITH DAWN'S BEACON

DDIA-XGE UNDERWORLD SPECULATION

You've allowed the artifact called *Dawn's Beacon* to place you under an extremely powerful enchantment. At some point in the future, if you find yourself in the presence of the Xanathar, you must attempt to kill the creature. This enchantment doesn't take full effect until you reach 9th level. So, between 1st and 8th level this enchantment doesn't compel you to action. Evidently, *Dawn's Beacon* wants you to have a chance of success.

When this condition has been fulfilled and if you find yourself in the presence of this creature, you must attempt to kill it immediately. Each round you choose not to attack the Xanathar, you must succeed on a Wisdom saving throw DC 17 or take 3d10 psychic damage, or half as much on a successful save. This enchantment is only dispelled if you succeed at your task, or if you're the recipient of a wish spell.



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CHARACTER	PLAYER	PLAYER DCI #
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DUNGEON MASTER	DUNGEON MASTER DCI #	DM SIGNATURE



# ADVENTURERS LEAGUE™

Certificate Identification Code

DDIA-XGE00001

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## ERSATZ EYE

### DDIA-XGE UNDERWORLD SPECULATION

When used, this orb swirls with a pearlescent mist within.

This artificial eye replaces a real one that was lost or removed. While the ersatz eye is embedded in your eye socket, it can't be removed by anyone other than you, and you can see through the tiny orb as though it were a normal eye. This item can be found in *Xanathar's Guide to Everything*.

CHARACTER

PLAYER

PLAYER DCI #

DUNGEON MASTER

DUNGEON MASTER DCI #

DM SIGNATURE

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### DDIA-XGE UNDERWORLD SPECULATION

This clay pot is stamped with an oak leaf, the holy symbol of Silvanus.

If you plant an ordinary shrub in this 10-pound clay pot and let it grow for 30 days, the shrub magically transforms into an **awakened shrub** (see the *Monster Manual* for statistics) at the end of that time.

More information is available in *Xanathar's Guide to Everything*.

CHARACTER

PLAYER

PLAYER DCI #

DUNGEON MASTER

DUNGEON MASTER DCI #

DM SIGNATURE

## WAND OF SMILES

### DDIA-XGE UNDERWORLD SPECULATION

This wand was carved from black walnut and has a lacquered finish with a grinning face carved into one end.

This wand has 3 charges. While holding it, you can use an action to expend 1 of its charges and target a humanoid you can see within 30 feet of you. The target must succeed on a DC 10 Charisma saving throw or be forced to smile for 1 minute. More information is available in *Xanathar's Guide to Everything*.

CHARACTER

PLAYER

PLAYER DCI #

DUNGEON MASTER

DUNGEON MASTER DCI #

DM SIGNATURE



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CHARACTER NAME

Barbarian 3

CLASS & LEVEL

Acolyte

BACKGROUND

PLAYER NAME

Dwarf

RACE

Neutral Good

ALIGNMENT

FACTION

STRENGTH

16

+3

DEXTERITY

14

+2

CONSTITUTION

14

+2

INTELLIGENCE

10

+0

WISDOM

14

+2

CHARISMA

8

-1

INSPIRATION

+2

PROFICIENCY BONUS

- ☒ +5 Strength  
☐ +2 Dexterity  
☒ +4 Constitution  
☐ +0 Intelligence  
☐ +2 Wisdom  
☐ -1 Charisma

SAVING THROWS

- ☐ +2 Acrobatics (Dex)  
☐ +2 Animal Handling (Wis)  
☐ +0 Arcana (Int)  
☒ +5 Athletics (Str)  
☐ -1 Deception (Cha)  
☐ +0 History (Int)  
☒ +4 Insight (Wis)  
☐ -1 Intimidation (Cha)  
☐ +0 Investigation (Int)  
☐ +2 Medicine (Wis)  
☐ +0 Nature (Int)  
☐ +2 Perception (Wis)  
☐ -1 Performance (Cha)  
☐ -1 Persuasion (Cha)  
☒ +2 Religion (Int)  
☐ +2 Sleight of Hand (Dex)  
☐ +2 Stealth (Dex)  
☒ +4 Survival (Wis)

SKILLS

14

ARMOR  
CLASS

+2

INITIATIVE

25 ft.

SPEED

Hit Point Maximum 32

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total 3d12

HIT DICE

SUCCESSES

FAILURES

DEATH SAVES

NAME

ATK BONUS

DAMAGE/TYPE

warhammr

+5

1d8+3\*

handaxe\*

+5

1d6+3

javelin\*

+5

1d6+3

\*warhammer damage 1d10+5 when wielded in two hands

\*thrown handaxe range (20/60)

\*thrown javelin range (30/120)

ATTACKS & SPELLCASTING

12

PASSIVE WISDOM (PERCEPTION)

Armor.  
Light Armor, Medium Armor, Shields

Weapons.  
Simple Weapons, Martial Weapons

Tools.  
Mason's Tools

Languages.  
Common, Dwarvish, Orc, Undercommon

OTHER PROFICIENCIES & LANGUAGES

CP

SP

EP

CP

PP

15

warhammer, shield,  
2 handaxes, 4 javelins,  
explorer's pack, holy  
symbol (Dumathoin),  
prayer book, 5 sticks of  
incense, vestments,  
common clothes, pouch

EQUIPMENT

Shelter of the Faithful.

As an acolyte, you command the respect of those who share your faith, and you can perform the religious ceremonies of your deity. You and your adventuring companions can expect to receive free healing and care at a temple, shrine, or other established presence of your faith, though you must provide any material components needed for spells. Those who share your religion will support you (but only you) at a modest lifestyle.

Darkvision 60 ft.

Dwarven Resilience.

You have advantage on saving throws against poison, and you have resistance against poison damage.

Stonecunning.

Whenever you make an Intelligence (History) check related to the origin of stonework, you are considered proficient in the History skill and add double your proficiency bonus to the check, instead of your normal proficiency bonus.

Rage.

In battle, you fight with primal ferocity. On your turn, you can enter a rage as a bonus action. While raging, you gain the following benefits if you aren't wearing heavy armor:

- You have advantage on Strength checks and Strength saving throws.
- When you make a melee weapon attack using Strength, you gain a +2 bonus to the damage roll.
- You have resistance to bludgeoning, piercing, and slashing damage.

Your rage lasts for 1 minute. It ends early if you are knocked unconscious or if your turn ends and you haven't attacked a hostile creature since your last turn or taken damage since then. You can also end your rage on your turn as a bonus action. Once you have raged twice, you must finish a long rest before you can rage again.

Unarmored Defense.

While you are not wearing any armor, your Armor Class equals 10 + your Dexterity modifier + your Constitution modifier. You can use a shield and still gain this benefit.

Reckless Attack.

When you make your first attack on your turn, you can decide to attack recklessly. Doing so gives you advantage on melee weapon attack rolls using Strength during this turn, but attack rolls against you have advantage until your next turn.

Danger Sense.

You have advantage on Dexterity saving throws against effects that you can see, such as traps and spells. To gain this benefit, you can't be blinded, deafened, or incapacitated.

PATH OF THE ANCESTRAL GUARDIAN

Ancestral Protectors.

Spectral warriors appear when you enter your rage. While you're raging, the first creature you hit with an attack on your turn becomes the target of the warriors, which hinder its attacks. Until the start of your next turn, that target has disadvantage on any attack roll that isn't against you, and when the target hits a creature other than you with an attack, that creature has resistance to the damage dealt by the attack. The effect on the target ends early if your rage ends.

FEATURES & TRAITS

CHARACTER NAME

Bard 3

CLASS & LEVEL

Half-Elf

RACE

Criminal

BACKGROUND

Chaotic Good

ALIGNMENT

PLAYER NAME

FACTION

STRENGTH

8

-1

DEXTERITY

16

+3

CONSTITUTION

12

+1

INTELLIGENCE

10

+0

WISDOM

14

+2

CHARISMA

16

+3

INSPIRATION

+2

PROFICIENCY BONUS

- ☐ -1 Strength
- ☒ +5 Dexterity
- ☐ +1 Constitution
- ☐ +0 Intelligence
- ☐ +2 Wisdom
- ☒ +5 Charisma

SAVING THROWS

- ☐ +3 Acrobatics (Dex)
- ☐ +2 Animal Handling (Wis)
- ☐ +0 Arcana (Int)
- ☐ -1 Athletics (Str)
- ☒ +7 Deception (Cha)
- ☐ +0 History (Int)
- ☒ +4 Insight (Wis)
- ☐ +3 Intimidation (Cha)
- ☐ +0 Investigation (Int)
- ☐ +2 Medicine (Wis)
- ☐ +0 Nature (Int)
- ☒ +4 Perception (Wis)
- ☒ +5 Performance (Cha)
- ☒ +5 Persuasion (Cha)
- ☐ +0 Religion (Int)
- ☒ +5 Sleight of Hand (Dex)
- ☒ +7 Stealth (Dex)
- ☐ +2 Survival (Wis)

SKILLS

14

ARMOR  
CLASS

+3

INITIATIVE

30 ft.

SPEED

Hit Point Maximum 21

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total 3d8

HIT DICE

SUCCESSES

FAILURES

DEATH SAVES

NAME

ATK BONUS

DAMAGE/TYPE

rapier

+5

1d8+3

dagger\*

+5

1d4+3

\*thrown dagger range (20/60)

Ritual Casting.

You can cast any bard spell you know as a ritual if that spell has the ritual tag.

Spell Save DC 13; Spell Attack +5

Cantrips: dancing lights, vicious mockery

1st (4): dissonant whispers, faerie fire, feather fall, sleep

2nd (2): hold person, invisibility

ATTACKS & SPELLCASTING

14

PASSIVE WISDOM (PERCEPTION)

Armor.  
Light Armor

Weapons.  
Simple Weapons, Hand Crossbow, Longsword, Rapier, Shortsword

Tools.  
Gaming Set (dice), Musical Instruments (Dulcimer, Lute, Flute), Thieves' Tools

Languages.  
Common, Elvish, Halfling

OTHER PROFICIENCIES & LANGUAGES



rapier, dagger,  
leather armor,  
diplomat's pack, lute,  
crowbar, dark  
common clothes with  
hood, pouch

EQUIPMENT

Criminal Contact.

You have a reliable and trustworthy contact who acts as your liaison to a network of other criminals. You know how to get messages to and from your contact, even over great distances; specifically, you know the local messengers, corrupt caravan masters, and seedy sailors who can deliver messages for you.

Darkvision 60 ft.

Fey Ancestry.

You have advantage on saving throws against being charmed, and magic can't put you to sleep.

Bardic Inspiration.

You use a bonus action on your turn to choose one creature other than yourself within 60 feet of you who can hear you. That creature gains one Bardic Inspiration die, a d6.

Once within the next 10 minutes, the creature can roll the die and add the number rolled to one ability check, attack roll, or saving throw it makes. The creature can wait until after it rolls the d20 before deciding to use the Bardic Inspiration die, but must decide before the DM says whether the roll succeeds or fails. Once the Bardic Inspiration die is rolled, it is lost. A creature can have only one Bardic Inspiration die at a time.

You can use this feature a number of times equal to your Charisma modifier. You regain any expended uses when you finish a long rest.

Song of Rest.

If you or any friendly creatures who can hear your performance regain hit points at the end of the short rest by spending one or more Hit Dice, each of those creatures regains an extra 1d6 hit points.

Expertise.

Your proficiency bonus is doubled for any ability check you make that uses either Deception or Stealth.

COLLEGE OF WHISPERS

Psychic Blades.

When you hit a creature with a weapon attack, you can expend one use of your Bardic Inspiration to deal an extra 2d6 psychic damage to that target. You can do so only once per round on your turn.

Words of Terror.

If you speak to a humanoid alone for at least 1 minute, you can attempt to seed paranoia in its mind. At the end of the conversation, the target must succeed on a Wisdom saving throw against your spell save DC or be frightened of you or another creature of your choice. The target is frightened in this way for 1 hour, until it is attacked or damaged, or until it witnesses its allies being attacked or damaged.

If the target succeeds on its saving throw, the target has no hint that you tried to frighten it.

Once you use this feature, you can't use it again until you finish a short or long rest.

FEATURES & TRAITS

CHARACTER NAME

Cleric 3

CLASS & LEVEL

Human

RACE

Guild Artisan

BACKGROUND

Lawful Neutral

ALIGNMENT

PLAYER NAME

FACTION

STRENGTH

14

+2

DEXTERITY

10

+0

CONSTITUTION

14

+2

INTELLIGENCE

11

+0

WISDOM

16

+3

CHARISMA

14

+2

INSPIRATION

+2

PROFICIENCY BONUS

- ☐ +2 Strength
- ☐ +0 Dexterity
- ☐ +2 Constitution
- ☐ +0 Intelligence
- ☒ +5 Wisdom
- ☒ +4 Charisma

SAVING THROWS

- ☐ +0 Acrobatics (Dex)
- ☐ +3 Animal Handling (Wis)
- ☐ +0 Arcana (Int)
- ☐ +2 Athletics (Str)
- ☐ +2 Deception (Cha)
- ☒ +2 History (Int)
- ☒ +5 Insight (Wis)
- ☐ +2 Intimidation (Cha)
- ☐ +0 Investigation (Int)
- ☒ +5 Medicine (Wis)
- ☐ +0 Nature (Int)
- ☐ +3 Perception (Wis)
- ☐ +2 Performance (Cha)
- ☒ +4 Persuasion (Cha)
- ☐ +0 Religion (Int)
- ☐ +0 Sleight of Hand (Dex)
- ☐ +0 Stealth (Dex)
- ☐ +3 Survival (Wis)

SKILLS

16

ARMOR CLASS

+0

INITIATIVE

30 ft.

SPEED

Hit Point Maximum 24

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total 3d8

HIT DICE

SUCCESSES

FAILURES

DEATH SAVES

NAME

ATK BONUS

DAMAGE/TYPE

mace

+4

1d6+2

sickle

+4

1d4+2

Spell Save DC 13; Spell Attack +5  
Cantrips: guidance, light, sacred flame, spare the dying

1st (4): bane (d), false life (d); bless, cure wounds, healing word, protection from evil and good

2nd (2): gentle repose (d), ray of enfeeblement (d); lesser restoration, prayer of healing

ATTACKS & SPELLCASTING

13

PASSIVE WISDOM (PERCEPTION)

Armor.  
Light Armor, Medium Armor, Shields

Weapons.  
Simple Weapons

Tools.  
Alchemist's Supplies

Languages.  
Common, Dwarvish, Elvish

OTHER PROFICIENCIES & LANGUAGES

CP

SP

EP

GP

PP

15

mace, scale mail, shield, sickle, priest's pack, holy symbol, alchemist's supplies, letter of introduction from the guild, traveler's clothes, pouch

EQUIPMENT

Guild Membership (Apothecary).

Your fellow guild members will provide you with lodging and food if necessary, and pay for your funeral if needed. If you are accused of a crime, your guild will support you if a good case can be made for your innocence or the crime is justifiable. You must pay dues of 5 gp per month to the guild. If you miss payments, you must make up back dues to remain in the guild's good graces.

CHANNEL DIVINITY (1/rest)

CD: Turn Undead.

As an action, you present your holy symbol and speak a prayer censuring the undead. Each undead that can see or hear you within 30 feet of you must make a Wisdom saving throw. If the creature fails its saving throw, it is turned for 1 minute or until it takes any damage.

A turned creature must spend its turns trying to move as far away from you as it can, and it can't willingly move to a space within 30 feet of you. It also can't take reactions. For its action, it can use only the Dash action or try to escape from an effect that prevents it from moving. If there's nowhere to move, the creature can use the Dodge action.

CD: Path to the Grave.

As an action, you choose one creature you can see within 30 feet of you, cursing it until the end of your next turn. The next time you or an ally of yours hits the cursed creature with an attack, the creature has vulnerability to all of that attack's damage, and then the curse ends.

GRAVE DOMAIN

Circle of Mortality.

When you would normally roll one or more dice to restore hit points with a spell to a creature at 0 hit points, you instead use the highest number possible for each die.

In addition, you learn the spare the dying cantrip, which doesn't count against the number of cleric cantrips you know. For you, it has a range of 30 feet, and you can cast it as a bonus action.

Eyes of the Grave.

As an action, you can open your awareness to magically detect undead. Until the end of your next turn, you know the location of any undead within 60 feet of you that isn't behind total cover and that isn't protected from divination magic. This sense doesn't tell you anything about a creature's capabilities or identity.

You can use this feature a number of times equal to your Wisdom modifier (minimum of once). You regain all expended uses when you finish a long rest.

FEATURES & TRAITS

CHARACTER NAME

Fighter 3

CLASS & LEVEL

Elf

RACE

Outlander

BACKGROUND

Chaotic Good

ALIGNMENT

PLAYER NAME

FACTION

STRENGTH

10

+0

DEXTERITY

16

+3

CONSTITUTION

14

+2

INTELLIGENCE

14

+2

WISDOM

12

+1

CHARISMA

10

+0

INSPIRATION

+2

PROFICIENCY BONUS

- ☒ +2 Strength
- ☐ +3 Dexterity
- ☒ +4 Constitution
- ☐ +2 Intelligence
- ☐ +1 Wisdom
- ☐ +0 Charisma

SAVING THROWS

- ☐ +3 Acrobatics (Dex)
- ☐ +1 Animal Handling (Wis)
- ☒ +4 Arcana (Int)
- ☒ +2 Athletics (Str)
- ☐ +0 Deception (Cha)
- ☐ +2 History (Int)
- ☐ +1 Insight (Wis)
- ☐ +0 Intimidation (Cha)
- ☐ +2 Investigation (Int)
- ☐ +1 Medicine (Wis)
- ☐ +2 Nature (Int)
- ☒ +3 Perception (Wis)
- ☐ +0 Performance (Cha)
- ☐ +0 Persuasion (Cha)
- ☐ +2 Religion (Int)
- ☐ +3 Sleight of Hand (Dex)
- ☐ +3 Stealth (Dex)
- ☒ +3 Survival (Wis)

SKILLS

14

ARMOR CLASS

+3

INITIATIVE

30 ft.

SPEED

Hit Point Maximum 28

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total 3d10

HIT DICE

SUCCESSES

FAILURES

DEATH SAVES

NAME

ATK BONUS

DAMAGE/TYPE

longbow

+5

1d8+3

shortsword

+5

1d6+3

dagger

+5

1d4+3

Cantrips: prestidigitation, ray of frost\*

\*+4 to hit; 1d8 cold damage and the target's speed is reduced by 10 feet

ATTACKS & SPELLCASTING

13

PASSIVE WISDOM (PERCEPTION)

Armor.

All Armor, Shields

Weapons.

Simple Weapons, Martial Weapons

Tools.

Musical Instrument (pan flute)

Languages.

Auran, Common, Elvish, Sylvan

OTHER PROFICIENCIES & LANGUAGES

CP

SP

EP

GP

PP

10

leather armor, longbow, quiver with 20 arrows, 2 shortswords, 2 daggers, explorer's pack, staff, hunting trap, animal trophy, traveler's clothes, pouch

EQUIPMENT

Wanderer.

You have an excellent memory for maps and geography, and you can always recall the general layout of terrain, settlements, and other features around you. In addition, you can find food and fresh water for yourself and up to five other people each day, provided that the land offers berries, small game, water, and so forth.

Darkvision 60 ft.

Fey Ancestry.

You have advantage on saving throws against being charmed, and magic can't put you to sleep.

Trance.

Elves don't need to sleep. Instead, they meditate deeply, remaining semiconscious, for 4 hours a day. After resting in this way, you gain the same benefit that a human does from 8 hours of sleep.

Fighting Style (Two-Weapon Fighting).

When you engage in two-weapon fighting, you can add your ability modifier to the damage of the second attack.

Second Wind.

On your turn, you can use a bonus action to regain hit points equal to 1d10 + your fighter level. Once you use this feature, you must finish a short or long rest before you can use it again.

Action Surge.

On your turn, you can take one additional action on top of your regular action and a possible bonus action. Once you use this feature, you must finish a short or long rest before you can use it again.

ARCANE ARCHER

Arcane Shot.

Once per turn when you fire a magic arrow from a shortbow or longbow as part of the Attack action, you can apply one of your Arcane Shot options to that arrow. You decide to use the option when the arrow hits a creature, unless the option doesn't involve an attack roll. You have two uses of this ability, and you regain all expended uses of it when you finish a short or long rest.

Piercing Arrow.

You use transmutation magic to give your arrow an ethereal quality. When you use this option, you don't make an attack roll for the attack. Instead, the arrow shoots forward in a line, which is 1 foot wide and 30 feet long, before disappearing. The arrow passes harmlessly through objects, ignoring cover. Each creature in that line must make a DC 12 Dexterity saving throw. On a failed save, a creature takes damage as if it were hit by the arrow, plus an extra 1d6 piercing damage. On a successful save, a target takes half as much damage.

Shadow Arrow.

You weave illusion magic into your arrow, causing it to occlude your foe's vision with shadows. The creature hit by the arrow takes an extra 2d6 psychic damage, and it must succeed on a DC 12 Wisdom saving throw or be unable to see anything farther than 5 feet away until the start of your next turn.

FEATURES & TRAITS



CHARACTER NAME

Rogue 3

CLASS & LEVEL

City Watch

BACKGROUND

PLAYER NAME

Halfling

RACE

Lawful Good

ALIGNMENT

FACTION

STRENGTH

8

-1

DEXTERITY

16

+3

CONSTITUTION

14

+2

INTELLIGENCE

14

+2

WISDOM

14

+2

CHARISMA

9

-1

INSPIRATION

+2

PROFICIENCY BONUS

- SAVING THROWS
- ☐ -1 Strength
  - ☒ +5 Dexterity
  - ☐ +2 Constitution
  - ☒ +4 Intelligence
  - ☐ +2 Wisdom
  - ☐ -1 Charisma

- SKILLS
- ☒ +5 Acrobatics (Dex)
  - ☐ +2 Animal Handling (Wis)
  - ☐ +2 Arcana (Int)
  - ☐ -1 Athletics (Str)
  - ☐ -1 Deception (Cha)
  - ☐ +2 History (Int)
  - ☒ +6 Insight (Wis)
  - ☐ -1 Intimidation (Cha)
  - ☒ +6 Investigation (Int)
  - ☐ +2 Medicine (Wis)
  - ☐ +2 Nature (Int)
  - ☒ +4 Perception (Wis)
  - ☐ -1 Performance (Cha)
  - ☐ -1 Persuasion (Cha)
  - ☐ +2 Religion (Int)
  - ☒ +5 Sleight of Hand (Dex)
  - ☒ +5 Stealth (Dex)
  - ☐ +2 Survival (Wis)

14

ARMOR CLASS

+3

INITIATIVE

25 ft.

SPEED

Hit Point Maximum 24

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total 3d8

HIT DICE

SUCCESSES

FAILURES

DEATH SAVES

NAME

ATK BONUS

DAMAGE/TYPE

shrtswrd

+5

1d6+3

crossbow\*

+5

1d6+3

dagger\*

+5

1d4+3

\*hand crossbow range (30/120)

\*thrown dagger range (20/60)

ATTACKS & SPELLCASTING

14

PASSIVE WISDOM (PERCEPTION)

Armor.  
Light Armor

Weapons.  
Simple Weapon, Hand Crossbow, Longsword, Rapier, Shortsword

Tools.  
Thieves' Tools

Languages.  
Common, Dwarvish, Elvish, Halfling, Thieves' Cant

OTHER PROFICIENCIES & LANGUAGES

CP

SP

EP

GP

PP

10

shortsword, hand crossbow, 20 bolts, 2 daggers, leather armor, burglar's pack, thieves' tools, Waterdeep city watch uniform (investigator's insignia), horn, manacles, pouch

EQUIPMENT

Watcher's Eye.

Your experience in enforcing the law, and dealing with lawbreakers, gives you a feel for local laws and criminals. You can easily find the local outpost of the watch or a similar organization, and just as easily pick out the dens of criminal activity in a community, although you're more likely to be welcome in the former locations rather than the latter.

Lucky.

When you roll a 1 on the d20 for an attack roll, ability check, or saving throw, you can reroll the die and must use the new roll.

Brave.

You have advantage on saving throws against being frightened.

Halfling Nimbleness.

You can move through the space of any creature that is of a size larger than yours.

Stout Resilience.

You have advantage on saving throws against poison, and you have resistance against poison damage.

Expertise.

Your proficiency bonus is doubled for any ability check you make that uses either Insight or Investigation. (Already figured in).

Sneak Attack.

Once per turn, you can deal an extra 2d6 damage to one creature you hit with an attack if you have advantage on the attack roll. The attack must use a finesse or a ranged weapon. You don't need advantage on the attack roll if another enemy of the target is within 5 feet of it, that enemy isn't incapacitated, and you don't have disadvantage on the attack roll.

Cunning Action.

You can take a bonus action on each of your turns in combat. This action can be used only to take the Dash, Disengage, or Hide action.

INQUISITIVE

Ear for Deceit.

Whenever you make a Wisdom (Insight) check to determine whether a creature is lying, treat a roll of 7 or lower on the d20 as an 8.

Eye for Detail.

You can use a bonus action to make a Wisdom (Perception) check to spot a hidden creature or object or to make an Intelligence (Investigation) check to uncover or decipher clues.

Insightful Fighting.

As a bonus action, you can make a Wisdom (Insight) check against a creature you can see that isn't incapacitated, contested by the target's Charisma (Deception) check. If you succeed, you can use your Sneak Attack against that target even if you don't have advantage on the attack roll, but not if you have disadvantage on it. This benefit lasts for 1 minute or until you successfully use this feature against a different target.

FEATURES & TRAITS

CHARACTER NAME

Sorcerer 3

CLASS & LEVEL

Human

RACE

Waterdhavian Noble

BACKGROUND

Lawful Neutral

ALIGNMENT

PLAYER NAME

FACTION

STRENGTH

9

-1

DEXTERITY

12

+1

CONSTITUTION

14

+2

INTELLIGENCE

14

+2

WISDOM

14

+2

CHARISMA

16

+3

INSPIRATION

+2

PROFICIENCY BONUS

- ☐ -1 Strength
- ☐ +1 Dexterity
- ☒ +4 Constitution
- ☐ +2 Intelligence
- ☐ +2 Wisdom
- ☒ +5 Charisma

SAVING THROWS

- ☐ +1 Acrobatics (Dex)
- ☐ +2 Animal Handling (Wis)
- ☐ +2 Arcana (Int)
- ☐ -1 Athletics (Str)
- ☒ +5 Deception (Cha)
- ☒ +4 History (Int)
- ☐ +2 Insight (Wis)
- ☒ +5 Intimidation (Cha)
- ☐ +2 Investigation (Int)
- ☐ +2 Medicine (Wis)
- ☐ +2 Nature (Int)
- ☐ +2 Perception (Wis)
- ☐ +2 Performance (Cha)
- ☒ +5 Persuasion (Cha)
- ☐ +2 Religion (Int)
- ☐ +1 Sleight of Hand (Dex)
- ☐ +1 Stealth (Dex)
- ☐ +2 Survival (Wis)

SKILLS

11

ARMOR CLASS

+1

INITIATIVE

30 ft.

SPEED

Hit Point Maximum 20

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total 3d6

HIT DICE

SUCCESSES

FAILURES

DEATH SAVES

NAME

ATK BONUS

DAMAGE/TYPE

dagger\*

+3

1d4+1

chill touch

+5

1d8

sh. grasp

+5

1d8

\*thrown dagger range (20/60)

Spell Save DC 13; Spell Attack +5

Cantrips: chill touch, mage hand, prestidigitation, shocking grasp

1st (4): mage armor, shield, sleep

2nd (2): misty step

ATTACKS & SPELLCASTING

12

PASSIVE WISDOM (PERCEPTION)

Weapons.

Dagger, Dart, Sling, Quarterstaff, Light Crossbow

Tools.

Gaming Set (Dragonchess)

Languages.

Common, Draconic, Elvish

OTHER PROFICIENCIES & LANGUAGES

CP

SP

EP

GP

PP

20

3 daggers, arcane focus (crystal), explorer's pack, fine clothes, signet brooch, scroll of pedigree, skin of fine wine, purse

EQUIPMENT

Kept in Style.

While you're in Waterdeep or elsewhere in the North, your house sees to your everyday needs. Your name and signet are sufficient to cover most of your expenses; the inns, taverns, and festhalls you frequent are glad to record your debt and send an accounting to your family's estate in Waterdeep to settle what you owe.

This advantage enables you to live a comfortable lifestyle without having to pay 2 gp a day for it, or reduces a wealthy or aristocratic lifestyle by that amount.

Sorcery Points (3)

Creating Spell Slots.

You can transform unexpended sorcery points into one spell slot as a bonus action on your turn. The Creating Spell Slots table shows the cost of creating a spell slot of a given level. You can create spell slots no higher in level than 5th. Any spell slot you create with this feature vanishes when you finish a long rest. (1st level slot = 2 pts.; 2nd level slot = 3 pts.)

Converting a Spell Slot to Sorcery Points.

As a bonus action on your turn, you can expend one spell slot and gain a number of sorcery points equal to the slot's level.

Subtle Spell.

When you cast a spell, you can spend 1 sorcery point to cast it without any somatic or verbal components.

Quicken Spell.

When you cast a spell that has a casting time of 1 action, you can spend 2 sorcery points to change the casting time to 1 bonus action for this casting.

SHADOW MAGIC

Eyes of the Dark.

You have darkvision with a range of 120 feet. Additionally, you know the darkness spell, which doesn't count against your number of sorcerer spells known. You can cast it by spending 2 sorcery points or by expending a spell slot. If you cast it with sorcery points, you can see through the darkness created by the spell.

Strength of the Grave.

When damage reduces you to 0 hit points, you can make a Charisma saving throw (DC 5 + the damage taken). On a success, you instead drop to 1 hit point. You can't use this feature if you are reduced to 0 hit points by radiant damage or by a critical hit. After the saving throw succeeds, you can't use this feature again until you finish a long rest.

FEATURES & TRAITS

CHARACTER NAME

Wizard 3

CLASS & LEVEL

Soldier

BACKGROUND

PLAYER NAME

Tiefling

RACE

Lawful Neutral

ALIGNMENT

FACTION

STRENGTH

9

-1

DEXTERITY

14

+2

CONSTITUTION

12

+1

INTELLIGENCE

16

+3

WISDOM

10

+0

CHARISMA

14

+2

INSPIRATION

+2

PROFICIENCY BONUS

- ☐ -1 Strength
- ☐ +2 Dexterity
- ☐ +1 Constitution
- ☒ +5 Intelligence
- ☒ +2 Wisdom
- ☐ +2 Charisma

SAVING THROWS

- ☐ +2 Acrobatics (Dex)
- ☐ +0 Animal Handling (Wis)
- ☒ +5 Arcana (Int)
- ☒ +1 Athletics (Str)
- ☐ +2 Deception (Cha)
- ☒ +5 History (Int)
- ☐ +0 Insight (Wis)
- ☒ +4 Intimidation (Cha)
- ☐ +3 Investigation (Int)
- ☐ +0 Medicine (Wis)
- ☐ +3 Nature (Int)
- ☐ +0 Perception (Wis)
- ☐ +2 Performance (Cha)
- ☐ +2 Persuasion (Cha)
- ☐ +3 Religion (Int)
- ☐ +2 Sleight of Hand (Dex)
- ☐ +2 Stealth (Dex)
- ☐ +0 Survival (Wis)

SKILLS

12

ARMOR CLASS

+5

INITIATIVE

30 ft.

SPEED

Hit Point Maximum 17

CURRENT HIT POINTS

TEMPORARY HIT POINTS

Total 3d6

HIT DICE

SUCCESSES

FAILURES

DEATH SAVES

NAME

ATK BONUS

DAMAGE/TYPE

dagger\*

+4

1d4+2

\*thrown dagger range (20/60)

Spell Save DC 13; Spell Attacks +5

Cantrips: fire bolt, mending, shocking grasp

1st (4): comprehend languages, detect magic, mage armor\*, magic missile\*, protection from evil and good, shield\*, Tenser's floating disc, thunderwave\*

2nd (2): see invisibility\*, shatter\*

\*prepared

ATTACKS & SPELLCASTING

10

PASSIVE WISDOM (PERCEPTION)

Weapons.

Dagger, Dart, Sling, Quarterstaff, Light Crossbow

Tools.

Gaming Set (dice), Vehicles (land)

Languages.

Common, Infernal

OTHER PROFICIENCIES & LANGUAGES

CP

SP

EP

GP

PP

10

dagger, arcane focus (wand), explorer's pack, spellbook, insignia of rank (lieutenant), trophy from a fallen enemy, bone dice, common clothes, pouch

EQUIPMENT

Military Rank.

You have a military rank from your career as a soldier. Soldiers loyal to your former military organization still recognize your authority and influence, and they defer to you if they are of a lower rank. You can invoke your rank to exert influence over other soldiers and requisition simple equipment or horses for temporary use. You can also usually gain access to friendly military encampments and fortresses where your rank is recognized.

Darkvision 60 ft.

Hellish Resistance.

You have resistance to fire damage.

Infernal Legacy.

You know the thaumaturgy cantrip, and you can cast the hellish rebuke spell as a 2nd-level spell once with this trait and regain the ability to do so when you finish a long rest.

Ritual Casting.

You can cast a wizard spell as a ritual if that spell has the ritual tag and you have the spell in your spellbook. You don't need to have the spell prepared.

Arcane Recovery.

Once per day when you finish a short rest, you can choose expended spell slots to recover. The spell slots can have a combined level that is equal to or less than half your wizard level (rounded up), and none of the slots can be 6th level or higher.

WAR MAGIC

Arcane Deflection.

When you are hit by an attack or you fail a saving throw, you can use your reaction to gain a +2 bonus to your AC against that attack or a +4 bonus to that saving throw. When you use this feature, you can't cast spells other than cantrips until the end of your next turn.

Tactical Wit.

You can give yourself a bonus to your initiative rolls equal to your Intelligence modifier. (Already figured in).

FEATURES & TRAITS



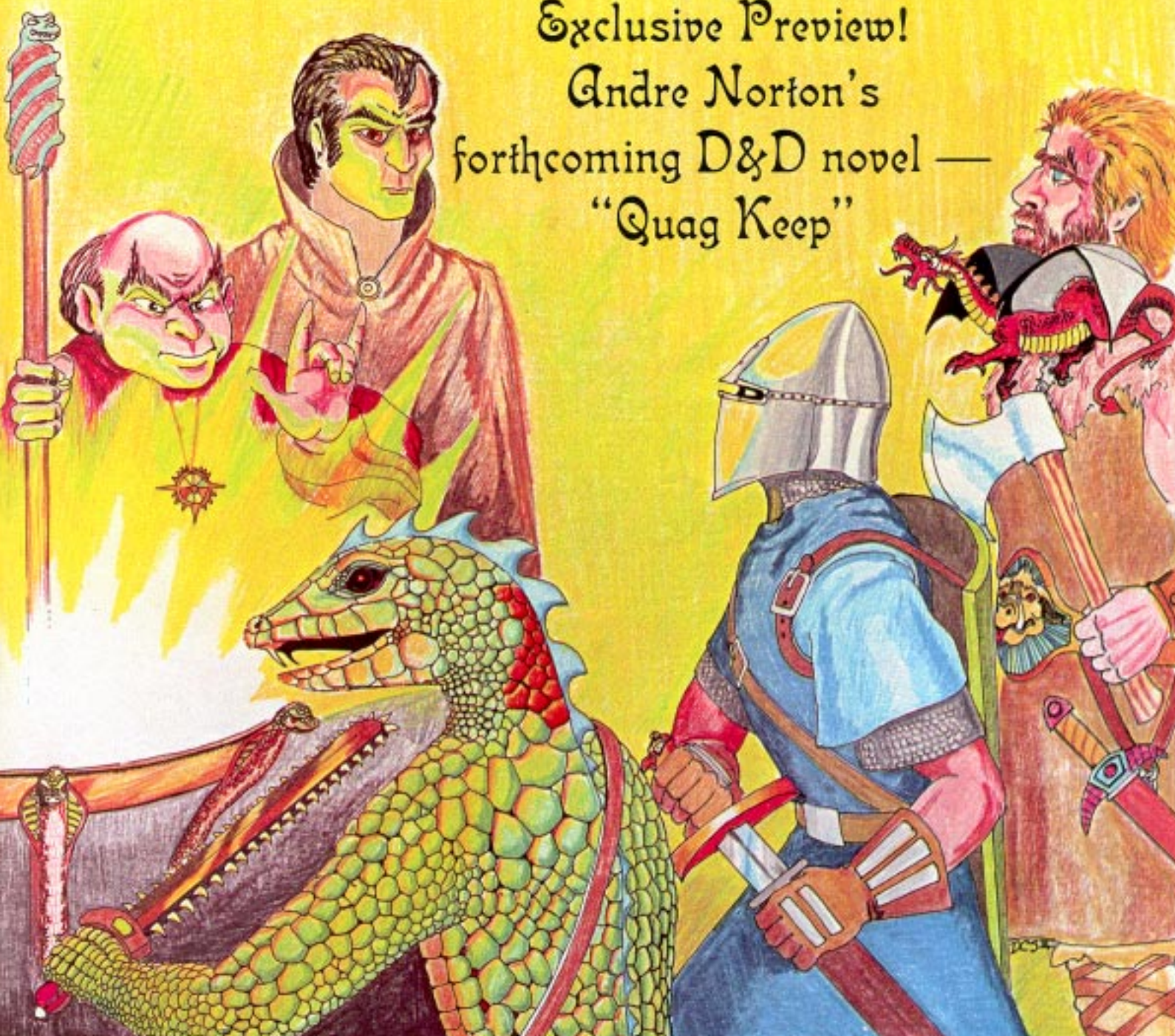
# The Dragon

#12

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Exclusive Preview!  
Andre Norton's  
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## Design Forum

# SOME THOUGHTS ON THE SPEED OF A LIGHTNING BOLT

by James Ward

For a very long time now many judges and players alike have maintained the idea that, all things being equal when a wizard and a fighter round the same corner in a dungeon pity the poor wizard because he will never get his spell off in time! Since I usually always play magic users in any given game this concept naturally had me worried. Then, (and may they keep on sending out these great ideas) *Eldritch Wizardry* came out and the magic users life was given another chance.

Within those pages is a short section on the melee round, and "never has so few pages done so much for so many magic users." I myself upon first and second reading, just passed this section off as more stuff to slow down a game, and went on to those magic items, (that are truly deadly). After using the melee round chart in my game, I realized that they have great potential for all the downtrodden and unarmored arcane masters.

Take any given fighter with a dexterity of 15 and any given magic user (able to cast lightning bolts and taking one) with a dexterity of 15 and make them round corners at the same time with 40 feet of space between, now use the chart. Adjusting for dexterity gives us a zero. The magic user does not have his spell ready and it is a third level spell, so the chart says he has a minus two in getting it off and he was not surprised so he falls under the minus 5/minus 1 section and gets the bolt off in the fourth phase of the round, (and may the fighter not make his magic saving throw)! The strong (and most likely vicious) fighter is wearing plate mail, giving him a minus 6, and is using a large shield, (because his type usually does) and gets a minus 3 for that. He was carrying a torch so his weapon was not at hand or ready, but the chart does not provide for penalties for drawing his weapon (which is not fair, but that's life) and he was not surprised either, so has a minus 9 which puts his turn in the fifth movement phase. Notice, that I am not even counting the section on movement and its effect on turn segments, because it is only a matter of a fraction of a phase and not worth bothering with.

After taking all things into consideration, that magic user is going to blast the fighter to smithereens! Even if the fighter is not dead, let us say that he is at least wounded 50%. The fighter gets his turn and usually hits any given magic user. The next melee turn the magic user does nothing but run (if he lives and is not wounded that 50%), and his new dexterity score is in the 0/ plus four column. The fighter on the other hand still has the minus 9, gets a plus 2 for his weapon in hand, and now has that minus four because he is wounded. His new dexterity rating is minus 11 which puts him on another scale and he strikes in the sixth phase while our good friend the magic user is running like the wind in the third phase!

Then we come up against those Conan types! The mighty fighter that wears little or no armor, preferring speed and quickness in battle, to the security of a metal "tin can". It is possible to still come out on top if the magic user is smart. We give the Conan in our example a dexterity of 18, leather armor, and that large shield, (he likes to carry this around because he doesn't feel the weight). The magic user in this case will also have a dexterity of 18, but all other things will be the same. The mighty fighter now has a minus two for the leather, a minus three for the shield, was holding that torch so has a zero for his weapon, and is not surprised. Now he is moving in that fourth movement phase and ready for an easy kill! The magic user, having fought Conan types before, knows he has big troubles and cannot afford to let the fighter get

simultaneous chops, switches his tactics and uses a first level spell. This gives him no minus's of any type and he moves in the third movement phase. The choice of spells is a tough one, because he can use the charm person or the magic missile. The charm person is great, if it works, and that is a big if! The magic missile spell is good, because the arrows have a good chance of hitting the lightly armored fighter and if they wound him past the 50% or 75% mark, that's a plus for the magic user the next round. Thought must be given to the number of arrows sent out. The wizard type that sends more of those magic missiles should choose it over the charm spell, but the little magic user should possibly favor the charm spell.

In the second example, the magic user was a 13th level wizard and he pitched the arrows with all of them hitting. The fighter didn't seem too bothered by them and slashed and hit the magic user. The next round naturally the magic user ran for his life, but at least he made the fighter bleed a little bit.

## SHIP'S CARGO

by James Endersby and John Carroll

Variety in the types and amounts of treasure can often enhance the enjoyment of Dungeons and Dragons. On the high seas, an encounter with an alien merchant ship leads to a brisk battle, after which the victorious party examines the cargo hold to determine their booty. This captured treasure can turn out to be either highly valuable or next to worthless. The following outline was developed for a voyage to Japan which was never completed (although the characters involved passed off Nubian slaves as captured Japanese peasants).

Cargo can only be determined *after* grappling and surrender or annihilation of enemy forces. Small merchant ships can hold up to twelve units of cargo, while large merchant ships can hold up to thirty units. Roll a six-sided die for each kind of treasure possible; each roll of a one means that there are from one to six units of that particular type of cargo on board. If the total number of units of cargo is greater than the capacity of the ship, neglect the least valuable cargo.

Cargo	Value per Unit Gold pieces	Comments
Spice		
Silk	1000	
Precious Stones	1000	Amber, flint, jade, marble, emeralds, etc.
Ivory		
Precious Wood	300	Only 1-4 units; ebony, teak, balsa, etc.
Tea	350	
Cotton	250	
Jewelry	1000	This is primitive and low-grade stuff, not the jewelry used in normal D&D campaigns.
Cloth	250	
Livestock (exotic)	250	Camels, falcons, peacocks, monkeys, ocelots, Arabian horses, etc.
Fruits and vegetables	100	Spoilage may occur, especially over long voyages.
Foreign slaves	—	20-60 people.

Also, roll for treasure — type A.

There is also a 15% chance that a few passengers are aboard ship. These passengers can be merchants, adventurers, or noblemen.



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# MARITIME ADVENTURES



# High Seas



*Ships, fore and aft,  
in fantasy gaming*

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by Margaret Foy

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By far, ships have excited the imagination more than any other form of transportation. Odysseus, Horatio Hornblower, Sir Francis Drake, Captains Ahab, Nemo, Blood, and Bligh; the Beagle, the *Argo*, and the *Flying Dutchman* — the list of names goes on and on. Ships battle wind and wave, sea monsters, fate, and each other, and those aboard run the gamut from shining hero to basest knave. Ships have a way of stimulating the imagination, generating interest in the high seas and nautical adventure. This affection is no stronger than in the gaming hobby, where sailing miniatures and board games garner attention and reflect this preoccupation with the Age of Sail. Role-players who are thus afflicted may take heart. Now, one can satisfy two cravings at once: the desire for adventure on the high seas and playing the AD&D® game.

Much of this article is based upon information relevant to the Age of Sail up to the 19th century. However, there is no reason why an advanced nation of a fantastic world could not produce ships much like the "big sail" craft popular during that era. Sailing ships should evolve in magical worlds as they have in our technological one.

## Nautical terms and definitions

Some nautical terms need to be introduced. For purposes of this article, a galley is any vessel that is rowed and sailed. A ship is a sailing vessel, pure and simple. The rear half of a vessel is the aft, and the front half is the fore. The fore part is the bow, and the aft part is the stern. If one is facing the fore, the left side is port or larboard, whereas the right is starboard.

In order from fore to aft, the masts on a sailing ship are called the fore, main, and mizzen masts; on a two-master, they are the main and mizzen masts; and, on a four-master, they are the fore, main, third, and mizzen masts. A square rig has square or rectangular sails hanging from the crosspieces on the masts (the crosspieces are called yards or yardarms). On a fore-and-aft rig, the sails are shaped like a right triangle. One apex of the triangle is attached to the mast and another to a transverse beam from the lower mast called a boom. A lateen rig uses very large sails shaped like a right triangle. The hypotenuse side of a lateen rig's sail hangs from a very wide yard, and the sail is loose-footed — that is, without a boom at the bottom. A square rig gives a vessel quite a bit of power, but requires many sailors to operate. The fore-and-aft rig requires fewer sailors and is more maneuverable, but delivers less power to the ship. The lateen rig is midway between the two, both in terms of power and number of sailors required to handle it. The masts are braced by sets of heavy cables called the standing rigging, while the ropes used to manipulate the sails, yards, and booms are called the running rigging.

The lowest space inside the ship is the



hold, where the cargo and supplies are stored. Above the hold is the orlop deck, where there are more supplies, the hearth, and the crew's mess tables; it is also where the wounded are put during battle. Above the orlop deck are the lower, middle, and upper decks. The crew sling their hammocks on the lower and middle decks, and on the orlop deck when the ship is very crowded. Light, medium, and heavy mangonels (small catapults used at sea in the 11th and 12th centuries) are emplaced on the upper, middle, and lower decks, respectively. Not all vessels have a full number of decks; very few do.

Aft of the mizzen mast, over the upper deck, is the quarterdeck, which roofs over the space where the officers and some petty officers have their quarters. Fore of the foremast, over the upper deck, is the forecabin, where the rest of the petty officers sleep and mess. Between the two partial decks, the open area of the upper deck is called the waist, in which the ship's boats are stored. Over the quarterdeck is the smaller poop, and over that is the even smaller poop royal.

The medieval ships (cog, carrack, caravel, galleon) were built high-charged, meaning that wooden towers were added to the hull after the ship was finished, making them top-heavy. Later, these wooden "castles" were built as part of the hull, but the ships had only one or two full decks. High-charged ships were top heavy and liable to capsize. Low-charged ships added full decks, limited the number of partial decks, and had a deeper draft (the distance from the waterline to the keel); thus, their center of gravity was lower.

### Ship personnel

At the bottom of a vessel's hierarchy is the landsman (landswoman, -elf, or what have you). This landlubber has no nautical experience at all and requires four to six months of training to become an ordinary sailor. An "ordinary" has no special skills, but can go aloft in the rigging to handle the sails, and on a galley he can be trusted to follow most commands. After a year of training, about half of the ordinaries become able-bodied sailors (ABs). ABs can make repairs and splice ropes, and know all the knots; in short, they now "know the ropes." On a galley, they are also the lead rowers, whose actions give the cues to the ordinary sailors. Mates, or assistants to petty officers, are ABs who have special skills. On a galley, the mates are spaced out among the banks of oarsmen, since they set the tempo for the other rowers.

The petty officers and their mates are as follows: The bosun (or boatswain) and the bosun's mates are in charge of various odd supplies and the ship's daily maintenance. The master-at-arms has charge of the ship's weapons locker, training the crew in combat and administering discipline. The sailing master navigates the ship and teaches navigation to the master's mates and the middies. A quartermaster is a very

junior master's mate who takes the wheel and steers the ship. Midshipmen (middies) are petty officers in training to become lieutenants. Middies supervise work parties of sailors and do anything else a lieutenant tells them.

The previously mentioned petty officers are in the chain of command (COC), which indicates who is to take command of a ship when the captain is killed or incapacitated. The proper order of the COC, descending in rank after the captain, is: lieutenants, middies, the sailing master, master's mates, quartermasters, the bosun, and finally, the master-at-arms. If the master-at-arms dies or is incapacitated, the COC is exhausted and the command is up for grabs (and so is the vessel, usually).

There are other petty officers and mates not in the COC: the cooper, sailmaker, cook, carpenter, purser, and their mates. All petty officers report to the first lieutenant except for the sailing master, who reports directly to the captain. On small vessels, the petty officers report to the sailing master or, if there is none, directly to the captain. Petty officers are sometimes called warrant officers.

The lowest-ranking commissioned officer is the lieutenant, the most senior of whom oversees the daily operations of the vessel. Lieutenants frequently command cogs, cutters, or brigs. In rank above a lieutenant is the commander, usually commanding a carrack, brig, or corvette. Next highest is a captain who, for the most part, commands a carrack, a frigate, or a ship-of-the-line. A commodore is the captain of his own ship and commands a squadron of two to eight vessels. The various types of admirals command larger squadrons or fleets, but never a vessel. Even an admiral's flagship is commanded by its own captain.

Regardless of actual rank, the person commanding a vessel is called Captain. When introductions are used in conversation, use the following form: Lt. Alex, commanding the cutter Valiant. Any officer of the rank of captain who is not in

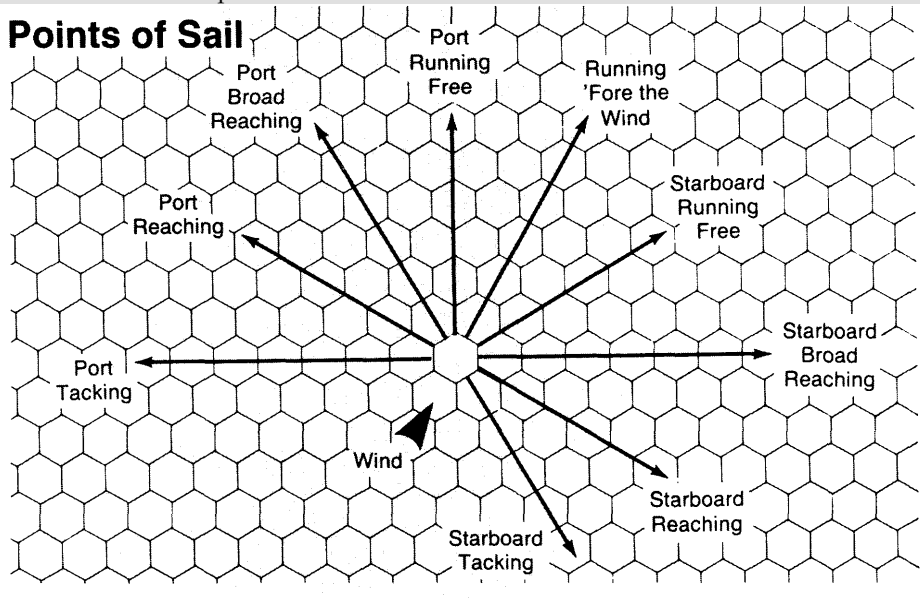
command of the vessel is referred to by the title of the rank one step higher than captain. This courtesy promotion is used to avoid having more than one person addressed as Captain aboard a vessel.

Marines have their own officers and command structure. Their highest officer reports to the captain of the vessel. Their use on vessels is twofold. Firstly, they provide small missile fire from the decks or fighting tops (the small platforms at the top of the masts). Secondly, they fight boarding battles. The crew and petty officers of the vessel load and fire the artillery engines.

Large vessels also carry a third group of auxiliary officers. These are specialists or spellcasters, and their chief officer reports to the captain. An officer may also be a spellcaster.

The system herein can be used with all the official character classes outlined in the *Player's Handbook* and *Unearthed Arcana*. The ship's complement as given in this article is not an attempt to introduce a new character class. Middies, quartermasters, and all the rest are the titles of positions. If a DM wishes to use the mariner NPC from DRAGON® Magazine issue #107 ("For Sail: One New NPC," by Scott Bennie) with this article, he should have no problem. Use the appropriate level of mariner for each position on the ship, complete with their special abilities, but ignore the various effects of crew ability. Vessels' statistics as given in the mariner NPC article are not compatible with this article. If you decide against the use of the mariner NPC for an entire vessel's complement, it is still recommended that the mariner be used for officers — especially the sailing master, master's mates, and the quartermasters.

A typical ship's personnel may be assigned levels as follows: landsman 0, sailor 1, mate 2, petty officer 3, sailing master and lieutenant 4, commander 5, captain 6, commodore 7, admiral 8 and higher. Aboard rowed vessels, the oarsmen are either zero or 1st level.





The sun now rose upon the right:  
Out of the sea came he,  
Still hid in mist, and on the left  
Went down into the sea.

And the good south wind still blew behind,  
But no sweet bird did follow,  
Nor any day for food or play  
Came to the mariners' hollo!

From "The Rime of the Ancient Mariner"  
by Samuel Taylor Coleridge.

Illustration by Gustave Doré,  
courtesy of Dover Publications, Inc.

### Ship types and functions

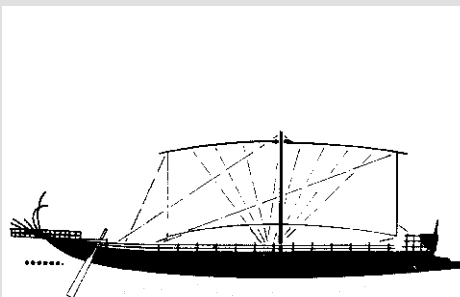
The earliest European ships built solely or war were galleys with prows lengthened to form a ram. The galley that offered the best combination of speed, maneuverability, and offensive ability was the trireme. Its career lasted from the fifth century B.C. to the fourth century A.D. The trireme had three banks of oars with one rower per oar. These galleys were undecked (aphract). By 300 B.C., triremes were often cataphract — that is, decked. A later galley with a long career was the quadrireme.

The hemioliia was a galley used exclusively by pirates. The lower bank had 12 oars and the upper 13 (one rower per oar). The triemiolia, banked and oared as a trireme, was developed to chase pirates. Both could be rowed and sailed at the same time. The hemioliia's aft six pairs and the triemiolia's aft 15 pairs of upper oars could be quickly shipped and the benches cleared away. The rowers were then free to lower and store the sail, unstep the mast, and arm for a boarding battle. Both

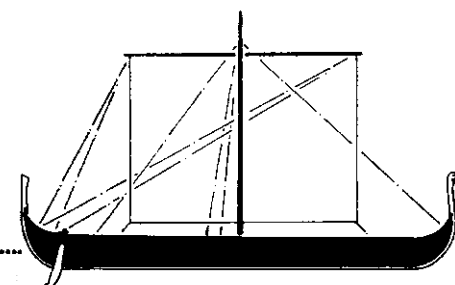
ships were aphract.

Ancient galleys suffered from three major disadvantages. Their low freeboard and light construction made them unlikely to survive a storm in the open sea. They lacked cargo space; they had little room to carry water or food, let alone space in

which to cook, and they had little room in which to sleep. Fortunately, their construction allowed them to be beached easily. Another bright spot was that they could be portaged easily. An ancient galley could be portaged on rollers by its crew 2 1/3 miles a day. But the greatest disadvan-



**Galley**  
(5th Century B.C.)



**Longship**  
(10th Century)

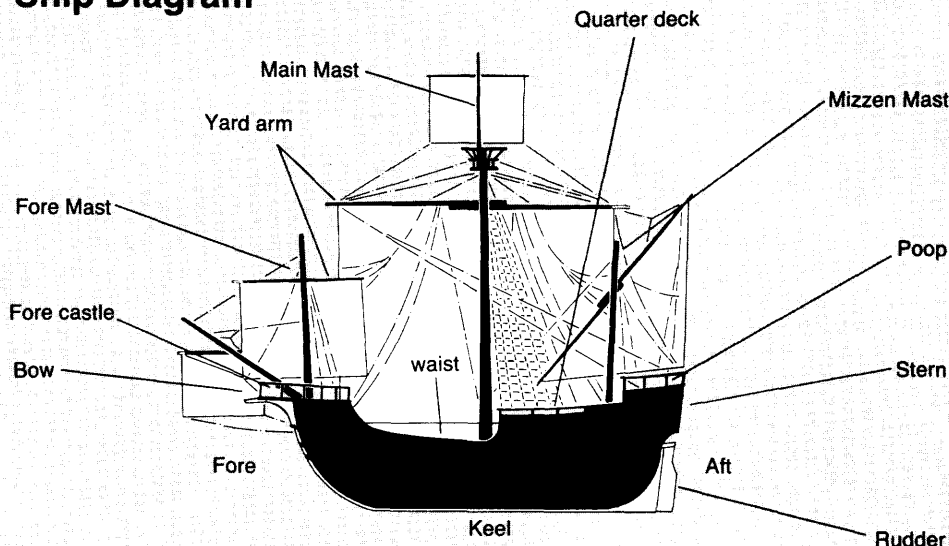
tage of the fighting galleys was the crew. Galley crews had to be highly trained to work together. The crews were large, and they had to have a high morale. For the galleys that relied on ramming to win their battles, the crews had to be of very high quality. But the galleys that relied on marines to win boarding battles could operate with average or poor crews. The ancient navies never used slave rowers; despite Hollywood history, that practice didn't arise until the fifteenth century A.D. In desperate circumstances, even slaves would be freed if they volunteered.

Aphract galleys used the ramming strategy. At the beginning of a battle, the galleys would work up to battle speed and attempt to ram an opponent straight amidships. If successful, the rammer would immediately row backwards to disengage its ram; otherwise, the ram could be lost. The crew and marines on the rammed ship attempt to grapple the rammer to board and take it. Even if a ship missed in its attempt to ram, it might succeed in running along the side of its opponent and breaking off its oars. This required the raking galley ship to take in its oars before the attempt to rake.

Cataphract galleys grappled their opponents; then the marines fought a boarding battle. A naval engagement often developed into a large raft of boarding battles. Two devices were introduced to assist in boarding. The corvus was a bridge 36' long and 4' wide carried upright in the bow on a swivel mount. The far end had several spikes on the bottom. When an enemy galley was close enough, the lines holding it up were cut, allowing it to fall and spike itself to the enemy galley. The harpax was an iron-bound ballista missile with several lines attached to a winch at one end and a grappling iron at the other. The idea was to grapple and winch in an enemy. Pots of flaming oil were carried at the end of long poles that extended from the bow and sides of the galleys.

The drakkar or Viking longship was a very different sort of vessel. Unlike the ancient galleys that were built like racing shells, it had a true keel and was clinker built (like shingles), giving it strength and

## Ship Diagram



flexibility. The oars were used to row up rivers and maneuver in tight passages. Since they had no rams, drakkars fought each other by boarding battles. River galleys were used not only on rivers and lakes, but also in sea ports for patrol.

The cog was a European ship of the 13th and 14th centuries. The rear castle was square, and the forecastle was triangular. Both were raised platforms added to the structure of the hull. The cog continued its career in the Mediterranean in a lateen-rigged form for another century.

The caravel was a ship of the 15th to 16th centuries. It averaged 70-100' in length and was surprisingly seaworthy and fast. Its low draft made it excellent for trade without the benefit of ports (and for smuggling). Both the *Nina* and the *Pinta* were caravels.

The carrack was the first European ship to carry artillery and guns. Before then, naval battles were land battles fought on planks. The carrack's career lasted from the 15th to mid-16th centuries. The cog, caravel, and carrack were all general-purpose ships, used as warships, merchantmen, and pirates.

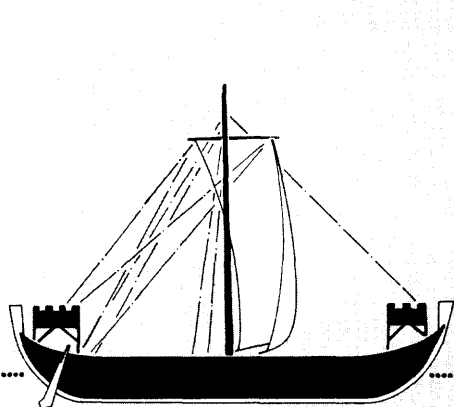
The galleon was a warship of the 16th through 17th centuries. Later, it was four-

masted and carried up to a hundred guns. It was the final development of the high-charged ship. The galleon was slow, not very maneuverable, and prone to capsize (as were all high-charged ships).

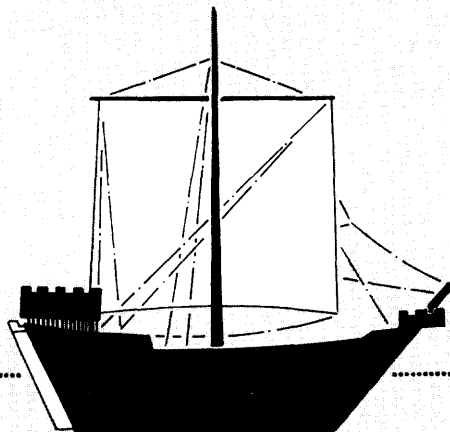
Cutters and brigs were customarily used in coastal duties to fill out a blockade and carry mail, dispatches, or official passengers. The corvette, or sloop-of-war, was the fastest ship of the time, but it was not as well armed as the frigate. Corvettes could be used as convoy escorts, as squadron ships, and as pursuit ships in blockades and against smugglers.

One third to half of the navies of the 17th and 18th centuries was composed of frigates. The frigate was the workhorse of the navy. It was well armed, maneuverable, and not as slow as ships-of-the-line. In fleet battles, frigates sailed to one side to repeat the admiral's orders and tow away heavily damaged ships. Frigates were also used as fleet scouts, convoy escorts, blockade and squadron leaders, and spies against enemy ports.

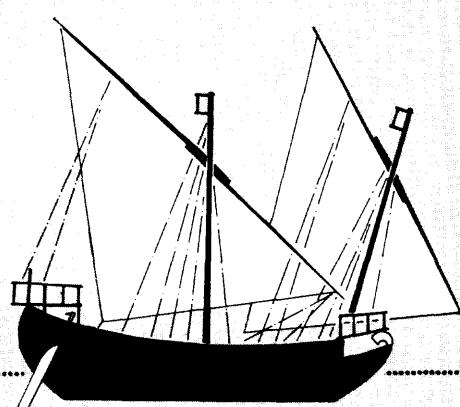
The largest fighting vessels of the mid-17th to mid-19th centuries were the ships-of-the-line, rated first to fourth. First rates generally stayed in home waters to protect important sea ports and coastal facilities.



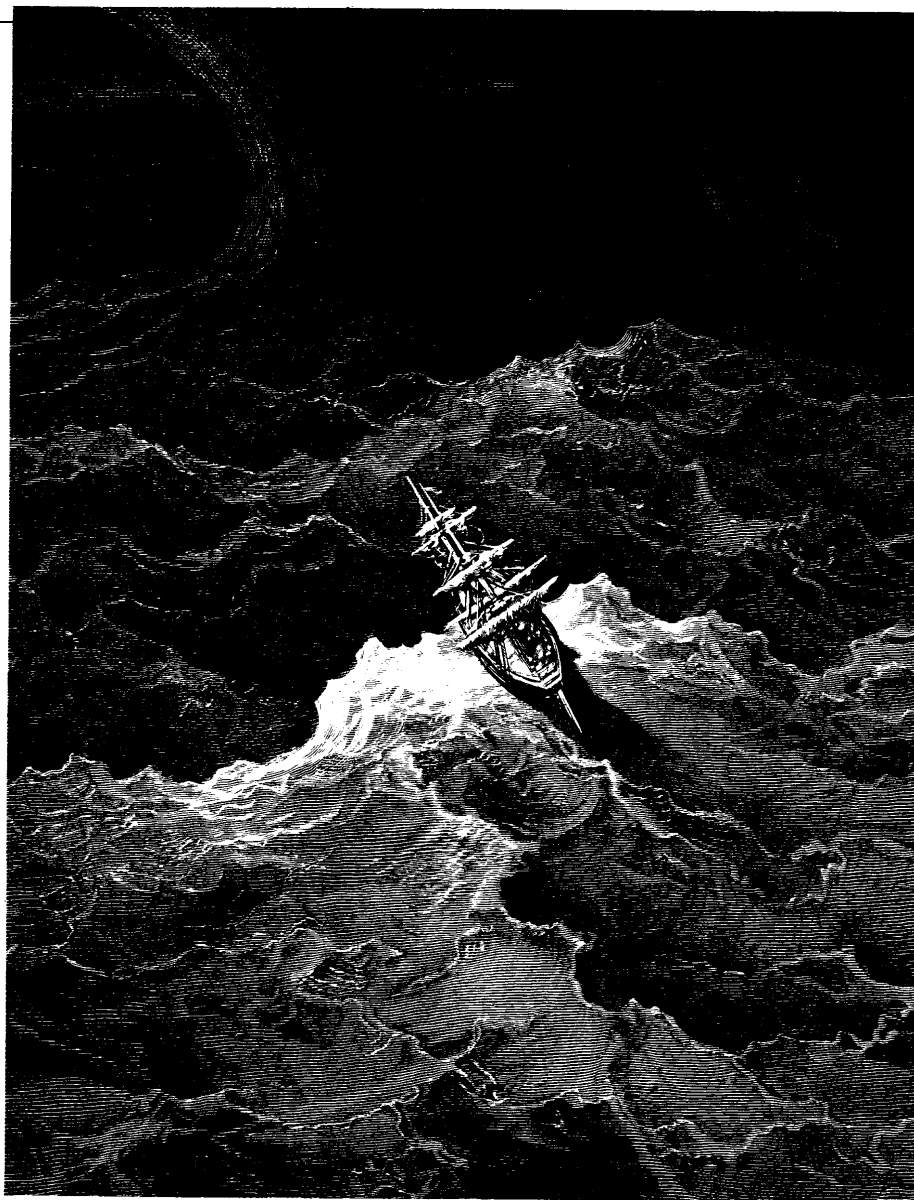
**Warship**  
(13th Century)



**Cog**  
(13th Century)



**Merchantman**  
(13th Century)

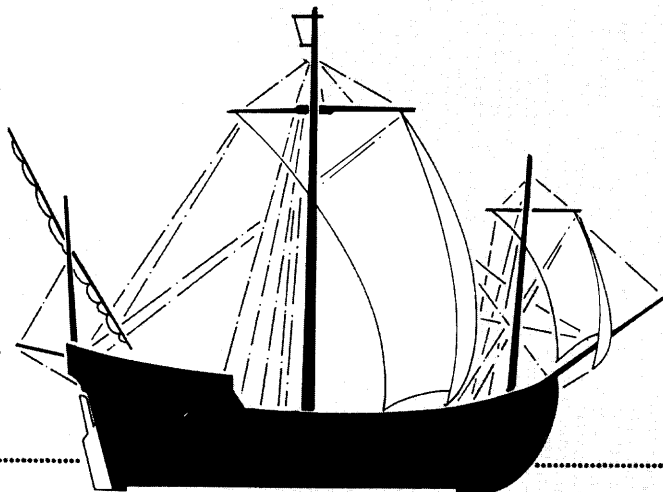


AND NOW THE STORM BLAST CAME, AND HE  
WAS TYRANNOUS AND STRONG:  
HE STRUCK WITH HIS O'ERTAKING WINGS,  
AND CHASED US SOUTH ALONG.

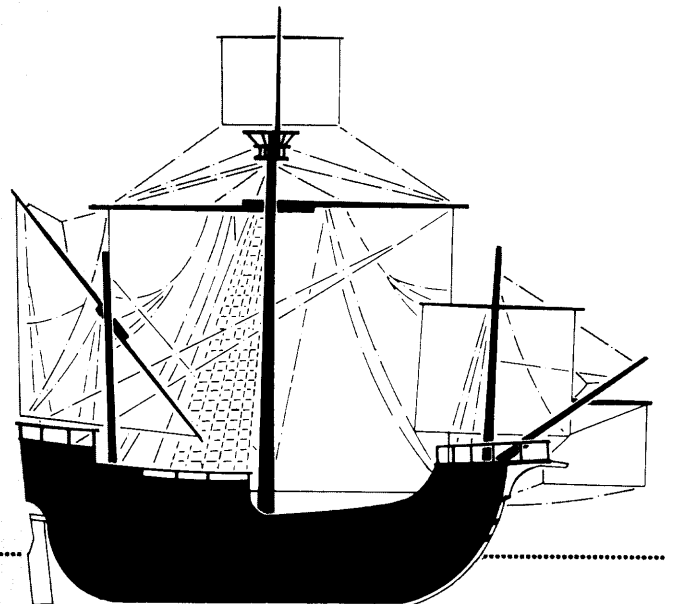
With sloping masts and dipping prow,  
As who pursued with yell and blow  
Still treads the shadow of his foe,  
And forward bends his head,  
The ship drove fast, loud roared the blast,  
And southward aye we fled.

From "The Rime of the Ancient Mariner"  
by Samuel Taylor Coleridge

Illustration by Gustave Doré.  
courtesy of Dover Publications, Inc.



**Caravel**  
(14th Century)



**Carrack**  
(15th Century)



ties. Second rates were usually admirals' flagships. Third and fourth rates were often assigned to senior captains. These ships made up the bulk of a fleet, but not the majority of a navy. They cost a lot.

Naval transports and their commercial counterparts were slow, unwieldy, and nearly defenseless. As such, they were always escorted. Navies used them to carry troops, horses, supplies, weapons, and ammunition. Commercial transports carried bulky and heavy cargoes: grain, cattle, stone, ore, metal ingots, etc.

Cutters, sloops, and schooners were used mostly for fishing, trade, and carrying passengers. The fastest commercial ship was the clipper, which carried passengers and cargo that required great speed. Passage on a clipper often ran high (500 gp would be reasonable in AD&D game terms), and cargo rated up to 25% of the assessed value for bulky loads. The second fastest were the packets, which usually carried passengers or mail. In times of war, many navies commissioned packets to carry military mail and dispatches. The small, medium, and large cargo ships were generic merchant ships of the 16th to mid-19th centuries.

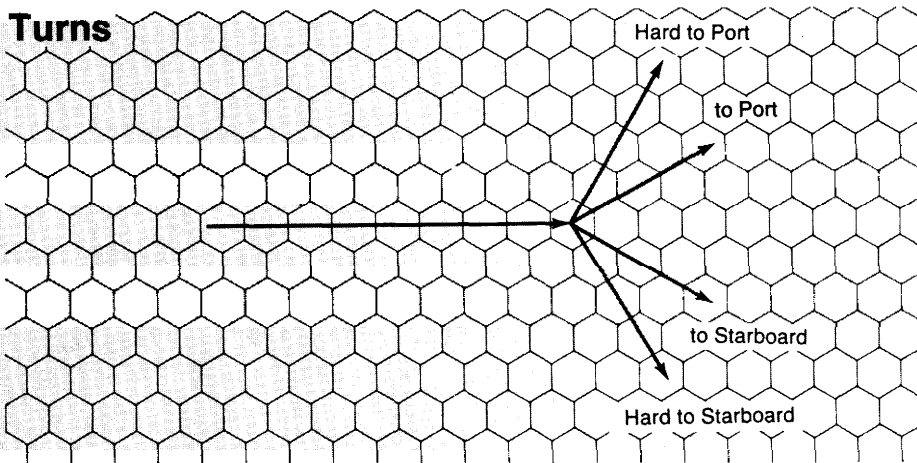
The difference between the roles of warship and merchantman are clear, but the difference between a pirate, buccaneer, and privateer can be very blurry. For our purposes here, a pirate is one who unlawfully molests, threatens, fires upon, detains, or harms a vessel or those on it. A buccaneer is a pirate who does not harass the ships of one particular nation — generally the nation whose ports the buccaneers are using. Obviously, one country's buccaneer is another's pirate. A privateer is a ship that has been awarded a letter of marque by a government. The letter specifies which ships are fair game and for what reasons. Governments issue letters of marque to harass an enemy's shipping in war time and in peacetime to suppress piracy and smuggling.

Once a privateer has captured a prize, it must bring or send the captured ship to a port in the country issuing the letter. There, a Prize Court determines if the prize was covered by the letter; if it was, the ship and its cargo are then auctioned. The government has the right to buy the ship for itself before auction. The privateer keeps 75% of the price and the rest goes to the government. Naval ships also go through the same procedure with their prizes. Historically, the arrangements for dividing the spoils varied with country, custom, and ship.

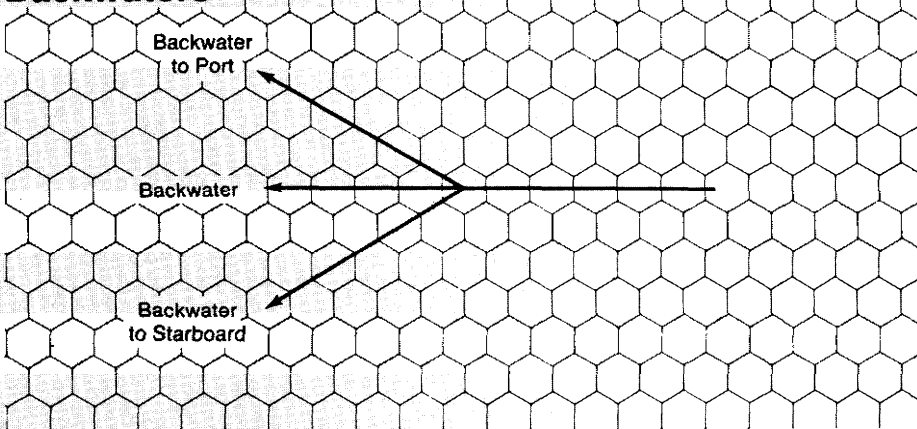
### Mangonels

Mangonels are direct-fire artillery engines that use small, round stones of lead shot for ammunition. They are powered by torsion, either from twisted thick ropes or heavy metal springs. Mangonels are used since arced fire was generally not possible aboardship. An arced artillery engine inflicts damage on two targets: the ship

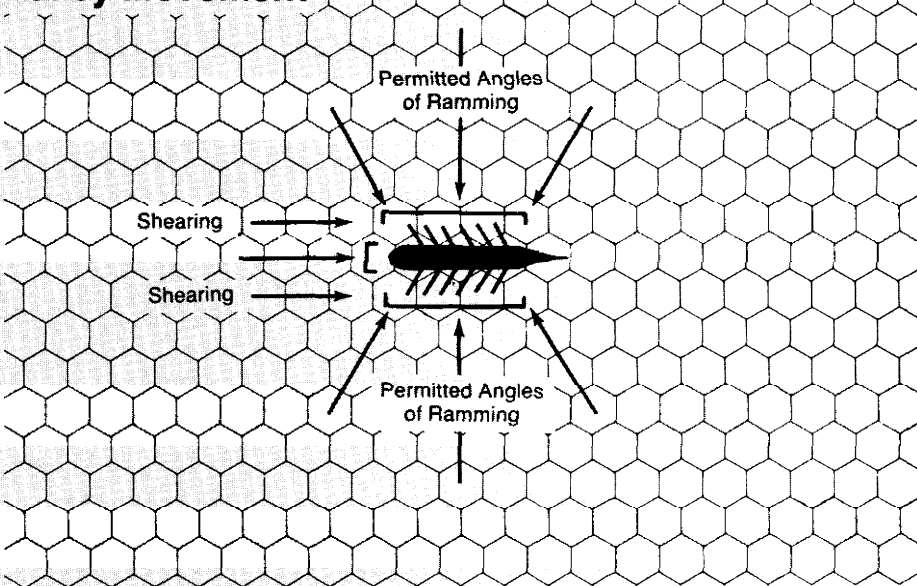
## Turns



## Backwaters



## Galley Movement



1 hex = 10 yards (1" in AD&D® game scale)

	Type of mangonel	Damage		Crew		Range	Field of fire	Rate of fire
		S-M	L	min	max			
➡	Light	2-16	3-12	2	4	¼-30"	5°	¼ or ½
	Medium	3-24	4-16	4	8	¼-28"	5°	¼ or ½
	Heavy	4-32	5-20	6	12	¼-26"	5°	¼ or ½

fired upon, and its own rigging and sails. The stress from a catapult would break a galley. Mangonels are subject to the same bonuses and penalties applying to other artillery engines (see page 109, *DMG*)

### Table descriptions

Table Ia gives basic information about each kind of galley and ship. Cost is for a new vessel of acceptable maintenance with its masts, yards, rigging, and sails, but not with artillery engines, supplies, or spare parts. Vessels of good maintenance cost an additional 5% excellent 15%, and vessels of advanced design cost an additional 30%. Thus, an acceptable corvette costs 45,000 gp; a good one, 47,250 gp; an excellent one, 51,750 gp; and, one of advanced design, a whopping 58,500 gp!

Full length is from the bowsprit to the stern (taffrail), while deck length is measured on the uppermost full deck. Beam is the width of the vessel, and (middlemost) deck width is 2-3' less. Draft is the depth of the keel below the water.

Freeboard is the distance from the uppermost full deck to the water; in galleys, this distance is measured from the lowest oarlock. Both draft and freeboard are given for a vessel at its maximum tonnage, which is how much weight a vessel can carry safely beyond the weight of itself, its masts, sails, rigging, and yards. If the vessel operates in fresh water, subtract 5% of tonnage since fresh water is less buoyant than salt water. Decks are added in the following order: (full) upper, orlop, lower, middle, (partial) quarter, forecastle, poop, and poop royal.

Galleys and ships may move in one of five directions in relation to the wind in which they can sail — four of these are for both port and starboard (e.g., port tack and starboard tack). The base speeds of the vessels may be adjusted by various factors. Vessels can sail at less than their calculated actual speed; this is simply a matter of spilling wind from the sails or of reducing the amount of sail set. On the open sea, ocean vessels sail all day and all night long. In AD&D game terms,

a mile is 176" long; thus, 3" is roughly equivalent to 1 MPH. Ships tacking on the open sea or ocean sail for several hours on one tack before switching. All movement can be diagrammed easily on hex paper, with 1 hex = 30 yards (1").

The numbers under maneuverability refer to which type of dice are rolled to determine how many rounds, plus or minus adjustments (See Tables II and III), it takes to change from one point of sail to another. This reflects time spent adjusting the sails, yards, and rigging. When maneuvering from one tack to another, the adjusted roll is tripled.

Table Ib is concerned with the fighting ability of the ships. The numbers given for defensive points can be adjusted by plus or minus 1-10% to allow for some variation within each type of ship. The emplacement of mangonels was mentioned above. Ballistas are mounted on the partial decks or on the upper deck, if there are no partials. The ship's complement is broken down into several groups. Commissioned officers are lieu-

Table Ia: Ships' statistics

		Size	Cost gp)	Full length (ft)	Deck length (ft)	seam (ft)	Draft (ft)	board (ft)	Tonnage	No. Masts	No. decks	No. partial decks	No. pumps	No. boats	Base speed (")	Maneuver- ability (sail)
Trireme,	aphr.	M	4	115	0	12	3	4	50	1	0	0	0	0	9	10
Trireme,	cata.	M	5	125	105	23	4	8	65	1	1	0	0	0	6	10
Quadrirème		M	25	180	155	26	5	10	320	1	1	0	0	0	6	10
Hemiolia		S	10	80	0	10	3	3	25	1	0	0	0	0	9	8
Triemolia		M	3	90	0	12	4	4	35	1	0	0	0	0	12	10
Longship		L	30	120	100	27	8	6	425	1	1	0	0	0	24	8
River	galley	S	2	60	50	15	5	3	50	1	0	0	2	0	15	6
Boat		VS	1/2	30	0	10	3	2	10	1	0	0	0	0	15	4
Cog		M	5	100	85	20	10	10	150	2	1	2	2	2	24	10
Caravel		M	13	85	75	20	7	7	100	3	1	2	2	2	30	10
Carrack		L	18	120	100	20	11	12	685	3	2	2	4	2	21	12
Galleon		L	20	135	120	35	17	20	1050	3	3	3	5	4	18	12
Naval	cutter	M	15	100	90	22	6	5	190	2	1	1	2	2	24	6
Brig		M	30	100	90	25	10	6	250	2	2	2	3	2	21	8
Corvette		M	45	115	100	25	10	8	270	3	2	1	3	3	30	8
Frigate		L	60	140	120	34	15	10	610	3	3	2	4	4	27	8
SOL	IV	Rate	L	75	160	140	40	18	990	3	3	3	4	5	18	10
SOL	III	Rate	L	90	180	160	45	24	1460	3	4	3	5	5	15	10
SOL	II	Rate	L	105	200	180	52	27	2100	3	4	4	5	6	15	10
SOL	I	Rate	VL	120	230	200	57	30	2865	3	4	4	6	6	12	12
Naval transport		VL	65	230	200	60	35	20	3140	4	V	V	6	3	12	12
Cutter,	small	S	3	60	50	14	10	7	40	1	1	0	1	1	21	6
Cutter,	medium	M	5	80	70	19	10	7	110	2	1	0	2	2	21	8
Sloop,	small	S	2	70	60	16	10	8	65	1	1	1	1	1	27	6
Sloop,	medium	M	4	100	85	23	10	8	195	2	1	1	2	2	27	8
Schooner,	medium	M	7	100	80	22	10	8	190	2	2	1	2	2	24	8
Schooner,	large	L	14	115	100	27	10	8	310	3	2	1	3	3	24	10
Packet		L	50	140	120	24	13	10	320	3	2	2	3	3	33	8
Clipper		VL	100	220	200	33	15	5	1040	3	2	2	4	4	36	10
Cargo,	small	S	25	115	100	30	15	10	390	3	1	1	2	2	21	6
Cargo,	medium	M	40	140	120	35	15	10	675	3	2	2	3	3	18	8
Cargo,	large	L	55	170	150	45	15	10	1325	3	2	3	4	4	15	10
Cargo, transport		VL	60	200	175	60	25	15	2660	4	V	V	4	3	12	12

V = Variable. Note that historical ships often varied widely from these given statistics, which are for AD&D game purposes only.

tenants and higher. Petty officers and mates (group I) are in the COC. No ship has more than one of each petty officer in group I except middies. Petty officers and mates of group II are not in the chain of command. Sailors are able-bodied, ordinary, and landsmen.

The prevailing practice on a ship is to divide the complement into two watches. Each watch stands three shifts on, then three shifts off. A day is divided into five four-hour shifts and two two-hour shifts (the dog watches). Half of the normal complement is necessary to sail the ship; in combat, the off-duty watch handles the artillery engines, makes repairs, and puts out fires.

Maximum additional complement tells how many marines, auxiliaries, additional sailors, or officers a ship can carry. On commercial transports, the additional complement are passengers (troops on naval transports). In both instances, the transports have four full decks.

Table Ic gives additional statistics for galleys. A bank is a line of oars ex-

tending from fore to aft. Normal oar speed can be maintained for up to four hours. Battle speed can be maintained for 60 rounds, and sprint speed for only 30 rounds. All require one hour of complete rest after the maximum time is expended. Every round of battle speed is equivalent to four rounds at normal speed; each round of sprinting is equal to eight rounds of normal speed. The rowed speeds are for any direction; if you are using hex paper, you may confine galleys to the six cross-face directions. A galley must travel a certain number of rounds on one course before it can take another. This is listed on the table as maneuverability (oar). It is affected by the level of crew ability (see the diagram on page 15).

Table II randomly assigns the level of a ship's maintenance and gives the effects of the resulting level. Adjustments to defensive points are made to each type. The chance of storm damage is to be used with Table IV. The level of maintenance may be improved by one category (poor to acceptable for instance) for every two weeks in

dry dock beyond the normal maintenance. Normal maintenance consists of dry docking the ship for one week every six months and an additional two months at the end of every three years. Failure to do so lowers the level of maintenance by one place immediately, and one place further every six months thereafter. Only a ship built with advanced design features can be returned to that level. Dry docking costs 2% of the ship's value per week. Ancient galleys are exempt from the usual need for maintenance in dry dock, since they are out of the water so much. Dry docking allows other vessels to have barnacles and weeds scraped from their bottoms.

Table III gives the crew's overall rating, the proportions of able-bodied, ordinary, and landsmen sailors, and the effects this has. A galley crew must roll twice to find out what its rating is as a sailing crew and as a rowing crew. Use one or the other rating to determine the effects. The "to hit" adjustment applies only to artillery engines. The adjustment to maneuverability is made to the rolls indicated on Tables

**Table Ib: Ships' combat & defensive abilities**

	Defensive points*			Artillery engines				Complement						
	Hull	Each mast	Rigging & sail	Bal-listas	Lt. mangonels	Med. mangonels	Hv. mangonels	Comm. off.	Petty off. I	Petty off. II	Mates I	Mates II	Sailors	Maximum add.
Trireme, aphr.	24	6	4	2	0	0	0	1	3	3	0	0	170	14
Trireme, cata.	24	8	8	4	0	0	0	1	3	3	0	0	170	35
Quadrirème	36	10	12	8	0	0	0	1	3	3	0	0	232	70
Hemiolia	16	6	6	2	0	0	0	1	3	3	0	0	50	6
Triemolia	8	8	8	2	0	0	0	1	3	3	0	0	74	12
Longship	30	15	7	0	0	0	0	1	1	2	0	0	50	30
River galley	12	8	4	4	2	1	0	1	3	0	1	0	20	20
Boat	6	4	2	1	0	0	0	0	0	0	0	0	16	16
Cog	20	9	10	4	0	0	0	2	4	5	2	0	20	130
Caravel	25	12	14	6	2	0	0	2	4	5	3	2	35	120
Carrack	34	10	15	8	2	2	0	3	6	5	3	5	82	300
Galleon	104	22	28	12	12	12	8	5	8	5	9	10	150	200
Naval cutter	27	9	10	6	10	0	0	1	6	4	3	4	20	20
Brig	42	10	14	12	16	12	0	3	7	4	5	8	45	96
Corvette	51	11	18	16	18	8	6	4	8	5	6	10	84	250
Frigate	60	13	21	16	20	0	6	4	11	5	6	10	84	250
SOL IV Rate	105	23	36	16	26	22	18	6	15	5	9	15	72	250
SOL III Rate	114	25	39	16	28	24	20	8	19	5	12	20	72	280
SOL II Rate	123	27	42	18	30	26	22	10	23	5	15	25	72	290
SOL I Rate	132	29	45	18	32	28	24	6	15	5	9	15	72	360
Naval transport	105	24	36	12	4	4	4	3	7	5	5	10	40	1100
Cutter, small	15	8	5	2	0	0	0	1	4	3	4	3	10	15
Cutter, medium	20	9	10	4	0	0	0	1	4	3	4	3	20	35
Sloop, small	20	10	6	4	0	0	0	1	4	3	4	3	10	25
Sloop, medium	30	11	12	6	0	0	0	1	4	3	4	3	20	75
Schooner, med.	25	12	14	6	2	0	0	2	4	3	4	3	30	61
Schooner, large	38	13	21	8	4	2	0	2	4	3	4	3	30	100
Packet	60	15	24	8	6	2	0	3	6	5	6	10	96	35
Clipper	105	18	36	10	6	2	0	3	8	5	8	12	108	220
Cargo, small	33	8	15	6	2	0	0	1	4	3	4	3	30	120
Cargo, medium	39	12	21	8	4	0	0	2	6	4	6	8	30	175
Cargo, large	75	16	27	10	6	0	0	3	8	5	6	10	30	315
Cargo transport	90	20	32	12	6	0	0	3	8	5	6	15	40	1000

\* Defensive points are a ship's hit points (see DMG, pages 54-55 and 109-110).



And soon I heard a roaring wind:  
It did not come anear;  
But with its sound it shook the sails,  
That were so thin and sere.

The upper air burst into life!  
And a hundred fire-flags sheen,  
To and fro they were hurried about!  
And to and fro, and in and out,  
The wan stars danced between.

From "The Rime of the Ancient Mariner"  
by Samuel Taylor Coleridge.

Illustration by Gustave Doré,  
courtesy of Dover Publications, Inc.

Ia and Ic. No roll can be reduced below 1. Whenever a ship goes from one POS to another (as shown on Table IV), the base chance for the ship to go in irons is rolled. This out-of-control condition lasts 5-30 rounds. Either indicates the sails were not et properly or it means poor synchronization of the oars.

Good officers improve crew quality through training, good discipline, and fair treatment. Landsmen take three months

to rise to ordinary, an ordinary sailor takes one year to rise to able-bodied, and an able-bodied sailor requires one year further to rise to mate. Not all ordinary sailors can rise to ABs, nor can all ABs rise to mate. Only half of those trained are able to progress to the next level of ability.

In Table IV, the effects of wind are explained. Gusts are one Beaufort number higher. The + and - under possible points of sailing indicate which courses

are possible or not. Before adjustments are made to the chance for a galley to suffer storm damage, the probability is doubled. A quadrireme of advanced design (-15%) in storm force 10 winds (30%) suffers a 45% chance of damage — not 15% or 30%. In gale and force winds, prudent captains have hatches and ports sealed, sails hauled in, yards or booms lowered, a small storm sail set, a sea anchor dropped over the side, and ensure that a sharp eye is kept

Table 1c: Galleys' statistics

	Ram?	Oar length	No. of banks	Oars/bank			Total oars	Rowers/ oar	Total rowers	Oar speed (*)			Maneuver- ability (oars)
				lower	mid.	upper				normal	battle	sprint	
Trireme, aphr.	Y	15'	3	27	27	31	170	1	170	18	21	24	4
Trireme, cata.	Y	17'	3	27	27	31	170	1	170	15	18	21	6
Quadrireme	Y	22'	2	27	0	31	116	2	232	12	15	18	8
Hemiolia	N	12'	2	12	0	13	50	1	50	18	21	24	6
Triemiolia	N	15'	3	12	12	13	74	1	74	18	21	24	6
Longship	N	20'	1	25	0	0	25	2	50	12	15	18	8
River galley	N	20'	1	13	0	0	26	2	52	15	18	21	6
Boat	N	5'	1	8	0	0	16	1	16	12	15	18	4



out for leaks. For every three turns of force-7 + winds, the vessel must make a roll on percentile dice to see if it has taken any storm damage. If there is damage, it occurs in the following order: loss of half of the rigging and sail (R&S) points; loss of the other half of the R&S points; loss of one-quarter of the points for the masts; loss of a mast each time further damage is done, until all the masts are gone; loss of the rudder; and, loss of a sea anchor. Unless a sea anchor has been set when the rudder is lost, the vessel turns sideways to the wind and waves, and it is swamped the next time damage is taken. Once swamped, the ship sinks in 10-60 rounds.

A sea anchor is a canvas funnel held open by crosspieces. Spars, empty water kegs open at one end, or even ship's boats can serve as sea anchors in emergencies. Two sea anchors for each step in size (VS-VL) can stop a vessel in the water. Due to their size and flotation chambers, boats have only half the chance listed of taking storm damage. After a storm, a vessel without a sea anchor might find itself hundreds of miles away from its original position in the general direction of the storm winds.

Table V lists the amount of damage done by assorted disasters, weapons, magic, and things that go splash in the night (or day). A collision is not a gentle bump against the dock; what is meant here is a situation in which two vessels crash together at three-quarters to full speed. Unless a vessel is carrying a ram, this action isn't ramming – it's colliding. If run aground on rocks or reefs, a vessel takes full damage. On sand bars, it takes one-quarter damage; on mudbanks, it takes no damage. A grounded vessel can wait for the tide to rise and float it free, but if deeper water is nearby, it can kedge itself free. Kedgeing may be absolutely-necessary if the vessel is left high and dry by an ebbing tide. A vessel kedges by lowering its anchor into a boat, which rows away the length of the anchor's cable and drops the anchor. The vessel then winches itself along the cable till it raises the anchor. The procedure may have to be repeated several times.

Weapons cause the damage shown. Ships are AC 0 due to the heavy type of construction used. Galleys are AC 5 due to their flimsy build. If this seems unrealistic,

remember that the U.S.S. *Constitution* got the nickname "Old Ironsides" because cannonballs literally bounced off its sides! Sailing vessels cannot carry arced artillery engines, as they would damage their own rigging and sails. Galleys, on the other hand, would be ripped apart by the recoil of anything heavier than a ballista.

Spells listed as "+ F" cause the damage rolled and set a fire equal in points to the roll. Spells listed as "(F)" set fires only (doing the number of points shown). A gust of wind cast in a hostile fashion has a chance of putting a vessel under sail in irons (for 5-30 rounds) equal to 10 times the level of the caster. A vessel running into a wall of force dispels the wall.

Sea monsters that attack by ramming also have a chance of capsizing a vessel, but only on their first successful ram. Later successful rams cannot capsize the vessel. Very small boats suffer an additional 10% chance of being capsized, small vessels +5%, large vessels -5% and very large ships -10%. Giant octopi, their cousins, and giant sea snakes attack by crushing the hull. The giant cephalopods need to wrap a certain number of tentacles around the vessel for a few rounds before any damage can occur.

Table V does not list the numerous intelligent marine races, which usually attack vessels that are becalmed, anchored, or moving very slowly. However, even vessels sailing at full speed may be stopped and attacked. Since sound travels so well underwater, vessels with noisy crews or with their pumps working attract more attention. Vessels are stopped either by snagging the hull with a large net acting as a sea anchor, or by attaching two sea anchors – one to the rudder (ripping it out) and one to the side of the ship (making the ship turn in circles). The attackers may then attach more sea anchors at their leisure to stop the ship. Both of these methods work 50% of the time. Ancient galleys are hard to snag since their hulls are so clean; furthermore, they have two steering oars. They and the other galleys can continue to steer by using their oars. But the large net that can't snag an ancient galley's hull can foul the oars.

Once a vessel is stopped, the attackers usually board it. At these close quarters, a vessel's heavier artillery engines are use-

less, but ballistas can still be effective, since they are swivel-mounted. In areas where hostile marine races are known to operate, a wise captain may take the obvious precautions of keeping boarding nets hung and increasing the lookouts and guards. Boarding nets are loosely hung from the yards and fastened to the deck. Because they are loose, they are hard to climb or cut. In any campaign world, many maritime powers should be paying tribute to hostile marine races. Pirates may be in alliance with those races.

Table VI gives the distribution for damage caused by weapons. Galleys that do not have their masts raised cannot take mast or R&S damage; those hits are misses in that case. Damage caused by monsters is restricted entirely to the hull. On the other hand, magical powers can be aimed to some degree. The caster or user must specify in which area or defensive point category of the target ship the effect affects. Some targets are very difficult to hit because they are protected by the side of the vessel, are only briefly visible, or can only be reached through a very narrow opening. The whipstaff controlling the rudder in medieval ships is entirely below decks. The wheel of medium-sized and larger ships of later periods is partially below decks. In both cases, orders to the quartermaster are relayed or simply shouted. In galleys and small/very small ships, however, the persons at the tiller or steering oar(s) are exposed.

Table VII deals with towing. The towing and the towed vessels should move in the same direction. Add their actual speeds together and subtract the percentage shown. A ship can be towed by all of its boats rowing together at a maximum speed of 1 mph.

Table VIII deals with the effects of fire, damage to the three defensive point categories, repairs, and their costs. Fire is a wooden vessels deadliest enemy. It takes two gallons of water to extinguish one point of fire. If a ship were hit with a fireball cast by a 12th-level magic-user and the ship failed its saving throw, then the fireball does six points damage due to the explosion and sets a six-point fire. Besides buckets and pumps, there are several spells that are effective in fire-fighting (*create water*, *cloudburst*, etc.).

The second part of Table VIII deals with hull damage and its effects. The percent of the hull damaged is also one-half the percentile chance for the vessel to start sinking, which is rolled every turn. Regardless of the cause, a vessel takes 10-60 rounds to sink. Serious damage above the waterline can cause a vessel to start breaking up and sinking. However, by making temporary repairs, the threat of sinking can be countered. There are two sorts of temporary repairs to the hull: fothers and patches. A fother is a reinforced tarred piece of canvas that is positioned over a hole by ropes running under the hull. The pressure of the water trying to flow through the

Table II: Ships' maintenance and effects

	Very poor	Poor	Acceptable	Good	Excellent	Advanced design
Naval	1-5	6-10	11-40	41-80	81-97	98-00
Pirate/Buccaneer	1-20	21-40	41-60	61-80	81-98	99-00
Privateer	1-10	11-20	21-46	47-72	73-98	99-00
Commercial	1-15	16-30	31-55	56-85	86-95	96-00
Effect on speed	-15%	-10%	-5%	-	+5%	+10%
Effect on def. points	-10%	-5%	-	-	+5%	+10%
Effect on maneuverability	+2	+1	-	-	-1	-2
Effect on chance of storm damage	+20%	+10%	-	-	-5%	-15%

hole keeps the fother in place. If the damage is due to weapons or collision, then one-quarter of the damage to the hull is presumed to be below the waterline. Hull damage from ramming or running aground is entirely below the waterline.

Above the waterline, the carpenter and carpenter's mate can easily place a wooden patch. When the hole is below the waterline, however, a hole can only be patched if the ship is careened. Careening a ship lays it over on its side until the keel is almost at the surface. This is done by moving the supplies and cargo over to one side of the ship. Careening should only be done in very quiet waters when the air is very still. A sudden gust can make the ship "turn turtle" — in other words, sent the keel straight up and the masts straight down. Ancient galleys can be beached for patching. Since fothers leak, the pumps must be worked full-time by four of the crew if used. Permanent repairs alone restore hull defensive points and must be done in dry dock. The cost is equal to 40% of the ship's value multiplied by the percent of hull damaged; this action takes 4-16 days.

To illustrate the rules given above, consider the following example. A clipper with 105 hull defensive points takes 21 points of damage (20%) due to running over a reef. Every turn thereafter, it must roll over 10 on a percentile die or start sinking. However, the captain prudently laid out some dozen fothers on the upper deck ready to use. As a result, all of the damage is fothered at the end of 10 rounds. Fortunately for the ship, it did not fail any of its "sinking" rolls while the

fothers were being placed. A few days later, the clipper makes port, unloads its cargo, and heads for dry dock for 10 days. The original cost of the clipper was 100,000 gp, 40% of which is 40,000 gp — which, multiplied by 20% hull damage, is 8,000 gp! Needless to say, the captain will be more wary of reefs in the future, if she is still captain.

Damage to the masts is very serious. Lose a mast and not only does the vessel lose that mast's share of the rigging and sails, but it also automatically goes in irons. Obviously, a galley without the mast raised cannot suffer damage to its mast. The points given on Table Ib are the points for a single mast. If the damage distributed among the masts is equal to or greater than a single mast's defensive points, then there is a 33 1/3% chance of losing a mast per round (1-2 on 1d6). At

sea, up to three fourths of the total mast points can be repaired. This is because most vessels carry a smaller set of spare masts, yards, and sails called the jury rig. Even boats carry a few extra yards of sailcloth. At dockside, a completely new set of masts and yards can be installed and the jury rig stowed away again. The cost of a ship's mast repairs is 40% of the ship's value multiplied by the percent of mast damage; this action takes from 1-4 days. A galley's mast repairs cost 10% of its value multiplied by the percent of damage. Masts, being made of several of the straightest, tallest, and strongest whole tree trunks, are quite expensive.

Damage to the rigging and sails causes a proportional loss of speed. A vessel normally carries enough canvas and rope to replace half its rigging and sail points. In port, new sails cost only 20% of the

**Table III: Crew ability & effects**

	Very poor	Poor	Acceptable	Good	Excellent
Naval	1-5	6-10	11-70	71-90	91-00
Pirate/Buccaneer	1-15	16-30	31-90	91-98	99-00
Privateer	1-5	6-15	16-80	81-90	91-00
Commercial	1-5	6-15	16-80	81-95	96-00
Landsmen	85%	70%	55%	40%	20%
Ordinary sailors	10%	20%	30%	40%	50%
Able-bodied sailors	5%	10%	15%	20%	30%
Effect on "to hit" scores	- 2	- 1	—	—	+1
Effect on maneuverability	+2	+1	—	- 1	- 2
Base chance to go in irons*	20%	10%	5%	2%	1%

\* Check "in irons" chance when changing points of sail, when careening (for turning turtle), or when ship is hit by a sudden natural gust or squall. Triple this chance when changing tack.

**Table IV: Wind and its effects**

Beaufort force No.	Name	Wind speed (MPH)	Effect on sailing speed	% Chance of storm damage	Possible points of sailing (POS)				
					Tacking	Reaching	Broad reaching	Running free	Running bfr. wind
0	Calm	0	0	—	—	—	—	—	—
1	Lt. air	1-3	1/4	—	—	—	—	+	+
2	Lt. breeze	4-7	1/2	—	—	—	+	+	+
3	Gentle breeze	8-12	3/4	—	+	+	+	+	+
4	Mod. breeze	13-18	Full	—	+	+	+	+	+
5	Fresh breeze	19-24	Full	—	+	+	+	+	+
6	Str. breeze	25-31	+5%	—	+	+	+	+	+
7	Fresh gale	32-38	+10%	5	+	+	+	+	+
8	Gale	39-46	+15%	10	+	+	+	+	+
9	Strong gale	47-54	+20%	20	—	+	+	+	+
10	Storm	55-63	+25%	30	—	—	+	+	+
11	Storm	64-72	+30%	40	—	—	—	+	+
12	Hurricane	73-82	+35%	50	—	—	—	—	+
13	Hurricane	83-92	+40%	60	—	—	—	—	+
14	Hurricane	93-103	+45%	70	—	—	—	—	+
15	Hurricane	104-114	+50%	80	—	—	—	—	+
16	Hurricane	115-125	+55%	90	—	—	—	—	+
17	Hurricane	126-136	+60%	100	—	—	—	—	+

+ indicates that this point of sail may be used.

ships value multiplied by the percent of R&S points lost. The reason for the high cost is that the sails must be custom-fitted to a ship. A galley's sails and rigging cost 10% of its value. If a vessel must have repairs made to two or three defensive point categories, the repairs take as long as the longest of the two or three; the time for one is not cumulative with the

time for another. While in dry dock, a mast can be replaced and the sailmakers and riggers can make new sails and rigging and work on hanging them.

Table IX contains miscellaneous tidbits. Raising an anchor involves winching it up with the capstan. Getting under way is how long a vessel at rest takes to reach full sailing speed, if currently possible.

A vessel in irons (as noted above) is temporarily out of control. How long the vessel stays in irons depends on how quickly the cause is remedied. For the loss of a mast or a poorly executed maneuver, the vessel is in irons for 5-30 rounds. If a vessel loses its captain, there is a 25% chance of going in irons. Once in irons, the ship stays so until the person next in the COC takes command. With the loss of the quartermaster at the helm, there is a 50% chance and the vessel is in irons until a quartermaster, master's mate, the sailing master, a middie, or a commissioned officer takes the wheel. Once in irons, a vessel has no control over its course, cannot fire its artillery engines, and does a fair job of imitating a sitting duck.

Vessels take from 10-60 rounds to sink, but 10 rounds is enough time to launch one boat. Shipping oars means pulling them into the galley; this action takes 1-4 rounds. Shipping oars must be done on the side of a galley which is about to dock or attempt an oar rake. Which vessel rakes and which is raked depends on which can ship their oars; both may ship them quickly enough, but both may also lose their oars.

The actual speed of a sailing vessel is calculated in the following order. The base speed is adjusted by the level of maintenance. The effects of the wind are added or subtracted. If damage has been sustained to the rigging and the sails, speed is reduced by the percent of R&S points lost. A *gust of wind*, cast in a helpful fashion, adds another 5% to the speed of the ship for five rounds. Cast in a hostile fashion, the spell has a chance of putting the target ship in irons.

Table Xa, b, and c are for use when a ship is encountered. These tables randomly select a ship appropriate for the area. The initial distance of the encounter can be as much as 50 miles in clear daylight to as little as a few yards on a moonless or foggy night. On Table Xa, roll for class of ship first: Table Xb gives the number of ships appearing. Table Xc is there to add spice.

**Table V: Amount of damage by cause**

Source of damage	Damage done*
Collision (hull 75%, mast 25%)	5-30
Ramming (hull 100%)	10-60
Run aground (hull 100%)	10-100
Ballista	1
Mangonel, light	2
Mangonel, medium	3
Mangonel, heavy	4
Catapult, light	4
Catapult, heavy	6
Trebuchet	16
<i>Bigby's clenched fist</i>	1/round
<i>Call lightning</i>	1½ + ½ per level + F
<i>Chain lightning</i>	½ per HD + F
<i>Disintegrate</i>	2
<i>Fireball &amp; delayed blast fireball</i>	½ per HD + F
<i>Firestorm</i>	(F:3)
<i>Flame strike</i>	(F:4)
<i>Gust of wind</i> (hostile)	(in irons)
<i>Horn of blasting</i>	18
<i>Incendiary cloud</i>	(F:½ per 6hp damage done)
<i>Lightning bolt</i>	½ per HD + F
<i>Meteor swarm</i> (2' sphere)	3 each
<i>Meteor swarm</i> (1' sphere)	1½ each
<i>Wall of fire</i>	(F:2½)
<i>Wall of force</i>	As per collision

\*Defensive points damage; consult Table VI if necessary, and Table VIII for effects of fire.

Monsters	Hull damage*	% Chance to capsize
Afanc (R)	3-12	15
Archelon ischyrras (R)	3-12	7
Crocodile, gt. (R)	2-8	7
Dinichthys (R)	2-8	10
Dragon turtle (R)	3-12	12-14
Elasmosaurus	—	15
Elemental, water (R)	d4 per 4HD	2 per HD
Kraken (C: 6 tentacles)	5-20/rd.	0
Mososaur (R)	3-12	12
Mottled worm	—	15
Narwhale	—	5-7
Nothosaur (R)	3-12	14
Octopus, giant (C: 6 tentacles)	2-8/rd	0
Plesiosaur (R)	5-20	20
Sea dragon (lung wang) (R)	3-12	11-13
Sea snake, giant (C)	2-8/rd	0
Sea turtle, giant	—	15
Shark, giant (R)	3-12	10-15
Squid, giant (C: 8 tentacles)	3-12/rd	0
Tennodontosaurus (R)	2-8	10
Verme (R)	5-20	20
Whale (R)	d4 per 4HD	2 per HD

(R) indicates that ramming is used.

(C) indicates that crushing (with a number of appendages) is used.

\* As per DMG, pages 54-55 and 109-110.

**Table VI: Damage distribution (weapons only)**

	d100 Roll
Rigging & sails	1-40
Masts	41-70
Hull	71-100

**Table VII: Towing (% adjustment)**

Towed size	Towing size				
	V S	S	M	L	VL
V S	50	—	—	—	—
S	75	50	25	12	6
M	87	75	50	25	12
L	93	87	75	50	25
VL	96	93	87	75	50



Day after day, day after day,  
We stuck, nor breath nor motion;  
As idle as a painted ship  
Upon a painted ocean.

Water, water, every where,  
And all the boards did shrink;  
Water, water, every where,  
Nor any drop to drink.

From "The Rime of the Ancient Mariner"  
by Samuel Taylor Coleridge.

Illustration by Gustave Doré,  
courtesy of Dover Publications, Inc.

Ships in distress can suffer a lack of water or food, or a loss of materials for repairs. They can also be lost or under attack. If a shipwreck is rolled, it can be beached, shoaled, or shored on a reef or rocks, with or without survivors. (And are they really survivors or are they dreaded lacedons?) Alternately, the ship could have already sunk, and the encounter is with survivors in the water, boats, or rafts. An abandoned ship could be unharmed, a la Marie Celeste.

During wartime, the number of of privateers increases dramatically as pirates seek out pardons and letters of marque. One in six fishing or merchant ships may carry letters of marque "just in case." Commercial ships are very flexible: one day a ship fishes, but on the next, it carries cargo and passengers or goes smuggling. An armed clipper carries twice as many artillery engines as normal, extra crew, lots of marines, and no cargo. Privateer merchant ships are both bait and trap. The idea is to "surrender" quickly, then attack the en-

emy when it heaves to alongside with concealed crew, marines, or spellcasters.

#### Additional notes

Before using the naval system in this article, decide what types of vessels you want to include in your world. If the campaign has an ancient flavor, then use the ancient galleys for warships, pirates, and privateers, and the cog as a merchant ship. Medieval settings should use the cog, caravel, carrack, and galleon. Barbarians, especially the ones patterned after the Vikings, should use the longship. The more advanced types of commercial small and medium ships are suitable for larger civilized nations that are noted for their nautical skills. The advanced types of warships should be as rare as they are expensive. The packet and clipper can be used by highly advanced cultures — perhaps nonhumans such as the elves of Tolkien's novels, famed for shipbuilding and maritime skills. Think about where the intelligent marine races are located

and what their political relations are.

Next, create a few vessels to have on hand for the characters to encounter. Give each ship its own sheet of paper and note its statistics, defensive points, level of maintenance, crew, and other important numbers. Figure the actual speed of the vessel for various wind speeds so that the information is on hand. Determine what amounts of damage to the rigging, sails, and the hull represent increments of 10%; these are important for figuring loss of speed and chance of sinking. The more detailed a ship's sheet, the less time spent in looking up the tables instead of playing. Use the other side of the sheet for notes on the vessel's complement. Don't be discouraged by the time spent doing this; this is equivalent to designing an NPC party and a small dungeon. Besides, you only have to do it once.

For ship-to-ship battles, you won't need dice as often as you'd think. With large numbers of rolls for the same group of artillery engines, use the following



method. A zero-level or 1st-level fighter needs to roll a 20 to hit AC 0. That is a 5% chance to hit, and each +1 or -1 "to hit" is another 5% more or less. This figure is also the percentage of the possible total damage that can be done. Suppose a first-rate ship-of-the-line fires off a broadside (half of its artillery engines) at another large ship. If the crew doing the firing is zero or 1st level, and if there are no other modifiers, then 5% of the total

possible damage is inflicted, or all of 7 points of damage ( $6.55 = .05 \times 131$ ). At close ranges, almost all of artillery engine shots hit their targets. Massed missile fire can be handled in the same way. Consider the effects of weapons fire up to 10 rounds at a time, but don't forget unusual events, offensive spells, or fire.  
Finally, here are a few more words on basic naval tactics. In small engagements, in squadrons or single combat, line battle

formation is almost never used. Instead, the ships maneuver independently, trying to gain the favored position off an enemy's stern to deliver one or more broadsides to the stern. The stern and the bow are relatively defenseless, since there are only four to six stern chasers and two or four bow chasers. Crossing an enemy's bow is not favored, since there is a chance of miscalculating the maneuver, which results in a collision. The enemy ship may also swing its bow at the last moment and deliver its own broadside or gain a position on the attacker's stern as it sails past. A ship should flee a battle if it is not doing well; the attacking ship may not be able to pursue. A ship pursued by an obviously superior foe should run for shallow water if it has a draft less than its pursuer. Making several maneuvers that the pursuer must follow may put the hunter in irons, leaving it briefly defenseless.

It should be fairly easy to get PCs living near a coast or on islands to go to sea. Just hit them with a blockade, a pirate raid, a marauding sea serpent, or the like. For the thalassophobes (look it up) in your campaign, you may have to introduce a full-scale embargo of some product they need. You might tempt the high-level characters in the campaign with the notion of a ship or two instead of a keep or a castle. And you can mention faraway islands where riches are just waiting. . . .

**Table VIII: Effects of fire**

**Fire:** 2 gallons puts out 1 point of fire. 2 crewmen on a pump put out 1 point of fire/round. 4 crewmen on a pump put out 4 points of fire/round. 8 crewmen on a pump put out 12 points of fire/round.  
A fire doubles in size every 4th round if it is not fought.

**Hull:** percentage hull damaged divided by 2 = percentage chance to start sinking.  
3 crewmen can fother 1 point of damage in 1 turn.  
1 carpenter can patch 1 point of damage in 2 turns.  
Collision and weapons:  $\frac{1}{4}$  damage below waterline; ramming and grounding: all below.  
Permanent repairs cost 40% of the ship's value times the percentage of hull damage, and take 4d4 days in dry dock.

**Masts:** If the damage to the masts equals or exceeds a single mast's points, then there is a  $33\frac{1}{3}\%$  chance per round of losing a mast; if a mast is lost, the ship goes in irons. It takes 1 crewmen 1 turn to repair 1 point of damage to a mast.  
Up to 75% of all mast points can be restored at sea. Permanent repairs cost 40% of the ship's value (10% for galleys) times the percentage of mast points lost. The repairs take 1d4 days at dockside.

**R&S:** The loss of a mast takes with it a proportional amount of R&S points.  
The percentage of R&S lost = the percentage loss in speed.  
It takes 1 crewmen 1 turn to repair 1 point of damage.  
Permanent repairs cost 20% of ship's value times the percentage of damage and take 3d4 days.  
Repairs to a galley's R&S cost 10% of value times the percentage of damage done.

**Oars:** A full set costs 40% of a galley's value to replace.

**Table IX: Miscellaneous items**

Raise anchor: 3-18 rounds      Heave to: 2-8 rounds      Sinking: 10-60 rounds  
Get under way: 1-6 turns      In irons: 5-30 rounds  
*Gust of wind*, hostile: (level of caster  $\times$  10) = % chance to put in irons  
*Gust of wind*, friendly: +5% sailing speed for 5 rounds.  
Actual speed = [(Base speed + Maintenance adj.) + Wind adj. - Damage adj.] + *gust of wind* adjustment (friendly)

**Table Xa: Frequency of ship encounters**

	Coast or archipelago	Semi-enclosed or landlocked	Open sea	Ocean
Fishing	1-40	1-25	1-15	1-5
Merchant	41-70	26-60	16-55	6-55
Naval	71-85	61-80	56-80	56-85
Pirate/Buccaneer	86-90	81-90	81-90	86-95
Privateer	91-00	91-00	91-00	96-00

**Table Xb: Number appearing**

	d10 roll		
	1-7	8-9	10
Fishing	1-6	3-18	5-30
Merchant	1-4	2-8	3-12
Naval	1-4	2-8	8-48
Pirate/Buccaneer	1	2-3	3-4
Privateer	1	1	2-3

**Inspirational reading**

Baker, William A. *The Lore of Sail*. (1983)  
Blackburn, Graham. *The Illustrated Encyclopedia of Ships, Boats, Vessels and Other Water-Borne Craft*. (1978)  
Casson, Lionel. *Ships and Seaman'ship in the Ancient World*. (1971)  
Cucari, Attilio. *Sailing Ships* (1976)  
Forester, C.S. *The Hornblower series*.  
Melville, Herman. *Billy Budd*,  
*Omoo*, *Typee*, and (of course) *Moby Dick*.

**Inspirational listening**

The Clancy Brothers and Tommy Makem. "Sing of the Seal." (Columbia)  
Lomax and Kennedy, eds., "Sailing Men and Serving Maids." Vol. 6 of the *Folksongs of Britain* (Caedmon)  
Killen, Louis. "50 South to 50 South: Louis Killen on the Cape Horn Road."  
Roberts, John, and Tony Barrand. "Across the Western Ocean." (Swallowtail)

**Table Xc: State of encountered ship (if encountered singly)**

d100	State of ship
1-79	Normal
80-87	In distress
88-93	Plague
94-97	Shipwreck
98-99	Mu tiny
00	Abandoned





*Of Ships and the Sea* provides rules for simulating extensive nautical exploration campaigns and running heroic naval battles in a world of early-to-late medieval technology. But what of the player who wants his warrior to command a fleet of triple-masted warships armed with cannons? Or the Dungeon Master who wants to build a campaign around commercial and military shipping, complete with merchant flyboats, privateers, and dangerous trade routes? The development of sailing vessels did not end with the caravel, and the impracticality of ship-mounted catapults and ballistae eventually gave way to iron guns after the development of gunpowder. The AD&D® game has never reflected these elements—until now.

# Warships of the Sea



by Keith Francis Strohm

illustrated by  
Roger Raupp,  
David Kooharian,  
and Diesel





Information on sailing vessels and warships from the 14th to 19th centuries appears below. Although designed in accordance with the naval systems found in *Of Ships and the Sea*, this information is completely compatible with the core rules for ships found in Chapter 14: Time and Movement of the *DUNGEON MASTER® Guide*. Additionally, rules for cannon warfare appear at the end of this article. DMs can freely bypass these rules and still use the vessel information; they are not mutually inclusive.

Step lively! The salt road beckons, and your campaign will never be the same again.

## The Ships

Historically, nautical vessels have come in many different variations. The ships below represent a few of the major designs and classes of ships. Within each of these vessel types, individual naval powers made their own modifications. For example, a Dutch galleon, while resembling an English vessel of the same model, might have very different specifications in armament, rigging, and cargo and personnel capacity. Likewise, the following ships represent a baseline upon which a DM may build, making these vessels faster or slower, more or less maneuverable, and stronger or weaker in combat as befits the needs of the campaign.

### Brigantine

The brigantine is a two-masted vessel with square rigging on the foremast and fore-and-aft rigging on the mainmast. Equipped with both oars and sails, this highly maneuverable vessel was favored by pirates in the Mediterranean Sea. (In fact, the vessel's name comes from the same root as "brigand.") Brigantines are generally 120 feet long with a beam of about 20 feet. They can carry 100 tons of cargo. Some pirate captains outfit their brigantines with rams. This addition, along with the vessel's natural maneuverability, makes the brigantine extremely dangerous at close range.

Table 1: Ship Types

Ship Type	Base	Move/Hour	Emergency Move	Seaworthiness
Brigantine		14/6*	12	65%
Carrack		7	7	75%
Cutter		11	15	55%
Fluyt		12	6	75%
Frigate		7	9	70%
Galleass		4/7*	10	65%
Galleon**		8	7	90%
Lugger		13	20	55%
Pinnace		5	8	70%
Sloop		7	12	70%

\* When a slash separates two numbers, the first represents the speed of the vessel while under sail, and the second represents the speed of the vessel while rowed.

\*\*The galleon stats listed in the *DUNGEON MASTER® Guide* represent an earlier incarnation of that vessel. The stats above detail an 18th century galleon.

### Carrack

The carrack is a three-masted ship highly valued for its capacity for large amounts of troops or cargo. Developed somewhere around the 15th century, this ship was the first square-rigged vessel to sail the seas. Although once seen as the immediate predecessor of the galleon, the carrack's design emphasizes defense rather than maneuverability or armament. The aft and forecastles of this vessel are essentially small fortresses with many archery and gun slits. This design makes the vessel highly resistant to boarding. Carracks are usually 160 feet long with a 45-foot beam. Because they often make transoceanic journeys, carracks have hold capacities of 700 tons of cargo.

### Cutter

The cutter is a medium-sized, single-masted, gaff-rigged vessel that was used widely in the 18th century to patrol coastal waters or to deliver messages. Fast and maneuverable, these ships possess armament consisting of up to 12 light cannons. Despite their versatility, cutters perform poorly in adverse weather and cannot withstand a concerted attack from most warships.

Cutters are 40 feet long with a beam of 15 feet. Although they usually stay within easy sailing distance of the coastline, these vessels have a small area below decks in which the crew can sleep. Cutters have no hold to speak of and can carry only five tons of cargo.

### Fluyt

Also called a "flyboat," this Dutch vessel became the most important merchant ship in northern waters during the 17th century. It is designed to carry a large amount of cargo for a minimum cost. A flat-bottomed boat with a high, ornate stern, this ship is narrow in relation to its great length. The fluyt has straight sides both fore and aft, and a very wide bow. Generally, these vessels possess one or two masts with light rigging. Because of this, the fluyt requires only a very small crew to operate.

Fluyts are nearly 200 feet long and have a beam of 30 feet. Their narrow beams and simple rigging make these ships somewhat unsteady in rough weather. Thus, they usually sail near coastlines and other areas of civilization. These ships can carry up to 800 tons in their vast holds.

### Frigate

Armed with 30 guns across a single gundeck, this large vessel often escorts trade convoys or supplements the firepower of larger warships in a fleet. A fully-rigged, three-masted frigate is slightly less maneuverable than a cutter, but the ship makes up for this with greater stability.

Frigates are 140 feet long with a beam of 35 feet. Though these vessels do not have extensive holds, they can store up to 200 tons of cargo. In addition to normal crew quarters, frigates also contain barracks for 200 marines.

Table 2: Ships

	Draft	Length	Beam	Cost (gp)	Construction	Size	Crew	Passengers	Cargo	Cannons
Brigantine <sup>1</sup>	2	120	20	25,000	2	VL	50/30/15	60	100	L,M
Carrack	5	160	45	50,000	5	H <sup>3</sup>	60/30/20	300	700	All
Cutter	1	40	15	10,000	1	M	6/4/2	25	5	L
Fluyt	3	200	30	40,000	3	H	20/15/7	20	800	-
Frigate	4	140	35	45,000	4	H	40/20/10	200	200	L,M,H
Galleass <sup>2</sup>	5	140	30	40,000	4	H	150/95/41	100	150	L
Galleon	6	160	45	75,000	6	H	75/45/25	350	500	All
Lugger	1	45	15	15,000	1	M	10/5/3	5	10	-
Pinnace	4	130	25	35,000	3	VL	40/20/10	100	100	L,M
Sloop	2	100	30	25,000	2	VL	30/15/5	50	60	L,M

1. A brigantine's crew includes 30 rowers; 10 rowers constitute a skeleton crew, and the minimum number of rowers is 5.

2. A galleass's crew includes 120 rowers; 60 rowers constitutes a skeleton crew, and the minimum number is 30.

3. H represents a new size class of ships: Huge. Huge ships are vessels over 140 feet long, which means that the Very Large category starts at 101 feet and ends at 139 feet. The addition of a new size category changes the Hull/Crippling Points of several vessels detailed in *Of Ships and the Sea*. To modify the Hull/Crippling points of vessels in *Of Ships and the Sea* that fit in this new category, simply multiply their Seaworthiness rating by 5. Thus, a Huge dromond has 40 Hull/Crippling Points and a Manta has 90.

**Draft, given in feet**, is the minimum amount of water necessary to float a vessel. A ship with a 4' draft needs at least 4 feet of water in which to float. If a ship travels in an area of less depth than its required draft, it must make a Seaworthiness check or run aground.

**Beam, given in feet**, is a measurement of a ship's width at its most extreme point. A ship with a 20-foot beam measures 20 feet at its widest point.

**Construction** is the amount of time needed to build the vessel in months.

**Crew** represents the number of sailors and rowers on board a particular vessel. The first number in the column indicates the maximum number of crew a ship can support. The second number is the average number of crew needed to operate the ship, and the third represents the absolute minimum number of crew needed to operate the ship.

**Passengers** details the maximum number of extra personnel (those people not involved in operating the ship) a ship can carry. Marines count as passengers.

**Cargo** is the total amount of weight a ship can carry, measured in tons. Vessels can substitute one passenger for every ton of reduction. Thus, a ship with a 200-ton cargo hold could carry 200 additional passengers if it jettisoned all its cargo.

**Cannons** details the type of mounted weapons a ship can carry. See **Table 4: Armament** for more details.

### Galleass

The galleass is an attempt to combine the superior seaworthiness and armament of a galleon with the speed and maneuverability of a galley. Despite many attempts at perfecting the galleass, it never really gained popularity as a warship. Early versions had the ship's guns mounted below the oarbank, requiring rowers to pull their oars out of the water and hold them above the guns for the cannons to fire. Later vessels of this type mounted up to 35 guns along the rails of the topdeck. However, these were only light cannons, as heavier armament unbalanced the galleass. The galleass has three masts and a lower deck fitted with oars.

These vessels are much more useful as freight carriers, and were widely

used for this purpose during the 16th and 17th centuries. Because of their basic galley design, galleasses usually stay near coastlines. There are no quarters for crew or marines, but each galleass normally transports 100 marines when on a military expedition. Galleasses are 140 feet long with beams of 30 feet. Their hold can store up to 150 tons of cargo.

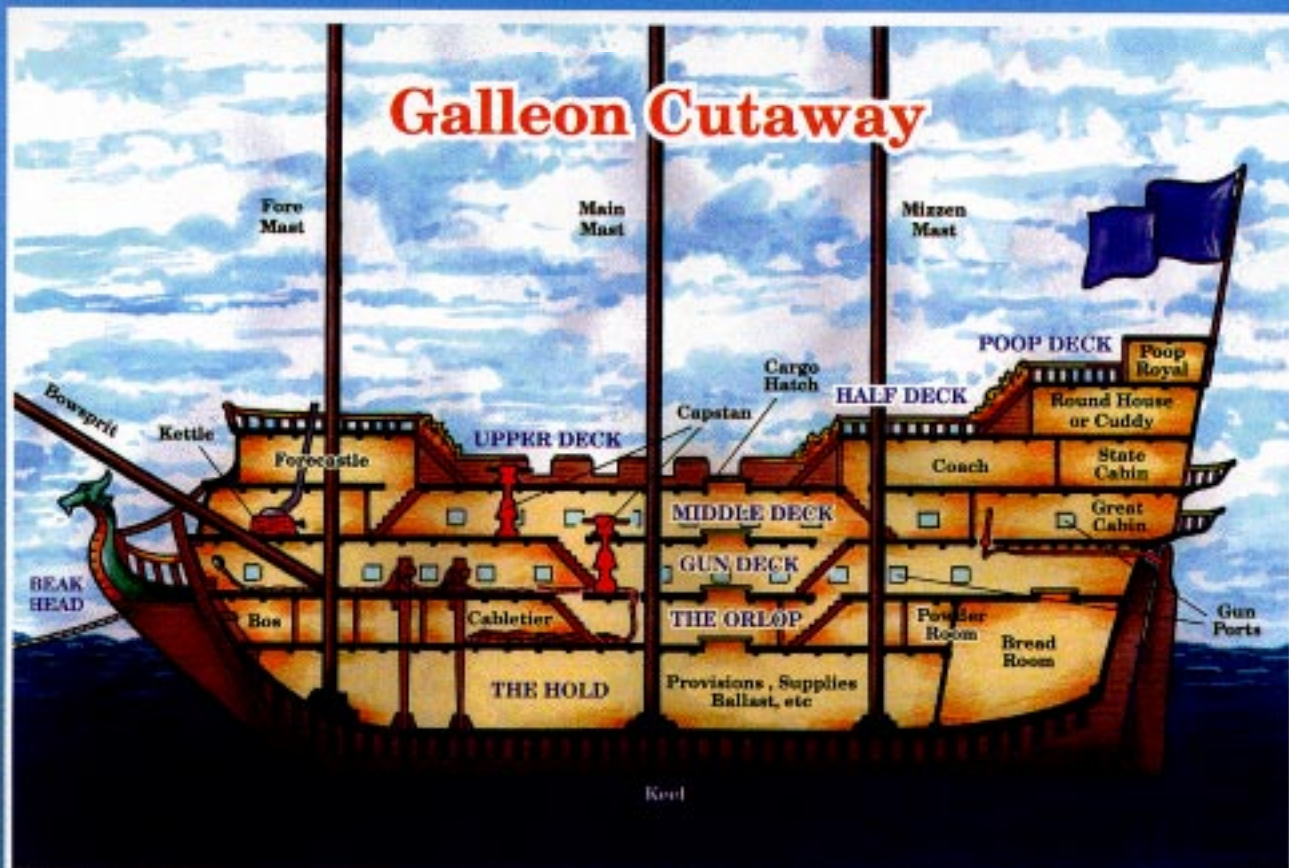
### Galleon

Built similarly to a carrack, the galleon was first created by the English in the 16th century and later adopted by the Spanish navy. This ship represents one of the greatest achievements of nautical design. The galleon has four masts—square rigged except for the mizzen-mast, which has a lateen rigging—and a

low beak head like a galley, instead of the usual high forecastle. This low design makes the ship much more seaworthy and maneuverable, as shipbuilders had discovered that high forecastles caught the wind and forced a ship to veer off its course.

Galleons possess multiple decks along which protrude gunports and barracks for up to 150 marines, making them premiere warships; this was especially true during the 18th century, when the largest of these ships could fire up to 100 guns at a time. Because of the variation in armaments among these ships, they are divided into differing rates: The lower the rate, the larger and more powerful the vessel. The statistics given in Table 2 represent a standard 5th-rate galleon.





Although they function as men-of-war, galleons are often used for exploration, due mostly to their superior seaworthiness and available space. The average (5th rate) galleon has two decks and stretches out 160 feet in length with a 45' beam. Its hold can store up to 500 tons of cargo.

### Lugger

Similar to a brigantine, the lugger is a smaller, more maneuverable vessel used by pirates and smugglers. This ship lacks the formidable ram and mass of a brigantine, but it makes up for these faults with speed and maneuverability. Additionally, a lugger does not require a large crew, thus freeing up more personnel for boarding actions.

Luggers are 45 feet long with beams of 15 feet. Although a lugger's hold can store only 20 tons of cargo, many pirate captains fill it with additional brigands to increase the size of boarding parties. It is not uncommon for a lugger to accompany a brigantine on a raid. Additionally, the speed of the lugger makes it a perfect vessel for blockade running.

### Pinnace

Another Dutch-built vessel, the pinnace appeared at the beginning of the 17th century. This vessel sports three masts and a beakhead, and it can carry up to 24 medium cannons. Historically, the frigate soon replaced the pinnace as the preferred midsize warship, but merchants continued to use the Dutch vessel for commercial sailing.

The pinnace is 120 feet long with a beam of about 25 feet. It can store up to 100 tons in its cargo hold.

### Sloop

The sloop is one of the smallest warships. This vessel has two masts and usually carries 18 medium cannons. Fairly maneuverable and seaworthy, sloops often patrol coastal waters and assist larger warships in battle.

Sloops run 100 feet long with beams of 30 feet. In addition to their crew complement, these vessels have room to transport up to 60 marines. Sloops have holds capable of storing only 50 tons of cargo.

## AD&D Core Rules Statistics

Table 1 lists the information necessary to use these new vessels with the rules that appear in the *DMG*.

Tables 2 and 3 offer general and combat-related statistics compatible with *Of Ships and the Sea*. A summary of the information follows the tables. Interested persons should consult *Of Ships and the Sea* directly for more detailed information.

### Galleons

The galleon statistics in Tables 2 and 3 represent a 5th-rate galleon. To simulate varying rates among galleons, make the following modifications:

Increase a galleon's draft by 1 foot, its length by 10 feet, its beam by 2 feet, its cargo capacity by 50 tons, its passenger and marine complement by 20, and its number of cannons by 5 for every rate better than 5th (to a maximum of 1). Likewise, decrease these stats by the same amount for every rate below the 5th (to a maximum of 8).

Thus, a 4th-rate galleon has a draft of 7 feet, a length of 170 feet, a beam of 47 feet, a cargo capacity of 550 tons, and 85 cannons.

**Table 3: Ship Combat Statistics**

	Move	Seaw	Pursuit	Man.	Size	RF	Defense Class	Mar	Hull Points	Can. Type
Brigantine	36/20/16	14	1d6+14	1d6+9/1d6+10	VL	0(2)	A	60	42	10/L
Carrack <sup>1</sup>	21	18	1d6+6	1d6+3	H	0	A	300	90	20/H
Cutter	15	12	1d6+4	1d6+8	M	0	C	25	18	12/L
Fluyt	12	14	1d6+5	1d6+4	H	0	A	20	70	-
Frigate	18	17	1d6+6	1d6+6	H	2	A	200	85	30/H
Galleas	24/8/16	17	1d6+8	1d6+2/1d6+3	H	1	A	100	85	35/L
Galleon	24	19	1d6+8	1d6+4	H	0	A	350	95	80/H
Lugger	15	14	1d6+5	1d6+12	M	0	C	5	21	-
Pinnace	18	15	1d6+6	1d6+5	VL	1	A	100	60	24/M
Sloop	15	16	1d6+5	1d6+7	L	0	A	60	48	18/M

1. Because they are built to withstand boarders, carracks force a -3 penalty to all enemy vessel rolls on Table 27: Boarding Action Results in *Of Ships and the Sea*.

Move details the speed of individual ships in tens of yards per melee round. The numbers separated by slashes represent the speed of vessels equipped with both sails and oars. The first number is a ship's speed under both sails and oars. The second number is a ship's speed under sails only, and the third number shows a ship's speed under oars only.

Seaw(orthiness) indicates the stability and durability of a vessel-the higher the number, the more seaworthy the vessel. To make a successful Seaworthiness check, the DM simply rolls a d20, comparing the result with the ship's rating. If the roll is greater than the Seaworthiness value, the ship founders or grounds.

Pursuit represents a ship's ability to use its speed to catch or avoid enemy ships. A vessel's pursuit rating equals 1/3 its current movement rate. The entry on Table 3 is the typical value for each vessel.

Man(euverability) indicates the overall maneuverability of a ship. Vessels possessing both oars and sails have two Maneuverability ratings. The first (lower) number is the craft's maneuverability when moving under sail, even if the ship employs its oars. The second number is the vessel's maneuverability under oars.

RF, or ramming factor, refers to a vessel's ability to use its mass as an effective ram. Most ships possess numbers between 0 and 4 to indicate overall ramming ability. Vessels with ratings of 0 are not designed to ram other ships; however, their captains can still attempt to ram. See page 46 in *Of Ships and the Sea* for ramming rules.

Defense Class shows how much protection against missile fire a ship offers its crew and passengers. Most large sailing ships provide Class A defense; the vessels have superstructures that give reasonable concealment, but leave sailors exposed. Large rowing vessels feature Class B defense; fewer people must brave missile fire to man the sails, but a volley of arrows can inflict considerable casualties among their rowers. Class C ships tend to be fairly small, though their crews can find some cover under the decks and rigging. Class D ships have no decking and very little rigging to provide cover from missile fire. Class X vessels are both open and very small.

Mar(ines) is the number of marines a ship can hold. (See OSAS, page 65, for details.)

Hull Points refers to the amount of damage a ship can withstand before cracking apart or becoming crippled.

# Can./Type indicates the number of mounted weapons on board a vessel. They are divided into three categories: light (L), medium (M), and heavy (H). Note that these numbers represent the maximum armament of that craft. Ships that can mount more than 1 type of armament (see Table 2) have the option of mixing their cannon types, but they can never have more than their maximum number.

For example, a ship that has 20 heavy cannons can mount 10 medium and 10 heavy cannons.

## Cargo Capacity Modifications

The ship statistics detailed in this article's tables represent craft operating at maximum efficiency. Such vessels handle quite differently when loaded down with heavy materials. To account for this difference, simply apply the following modifiers to the ship's pursuit and maneuverability rolls (see Table 3):

Cargo hold is . . .	Modifier
More than 25% full	-1
More than 50% full	-2
More than 75% full	-3
Completely full	-4

For example, the DM wants to calculate the modified handling of a pinnace carrying 30 tons of cargo. The DM checks the overall capacity of the ship on Table 2 (100 tons) and determines that more than one-quarter of the pinnace's cargo capacity is in use. Therefore, the DM reduces the ship's overall movement rate (taking into account wind conditions and any other modifiers to movement before the modification) by 2.

## Cannons in Naval Combat

The use of cannons changed the face of naval combat. Opposing vessels no longer had to engage in close combat

maneuvers such as ramming and boarding. Rather, cannon-armed craft turned their gun ports toward their enemies and fired until one smoking, holed ship raised the flag of surrender. Because of this, ship design became broader and heavier, and the great naval powers of the world built grand, multi-decked vessels capable of carrying a great deal of firepower and withstanding attacks from heavy artillery. Thus, frigates and higher-rate galleons became the warships of choice for the European navies of the 18th and 19th centuries.



## The Guns

Cannons were typically forged of iron or brass. Most navies preferred brass for their mounted weaponry, as the metal did not rust. However, the less-expensive iron guns were far more prevalent. Iron guns require an Item Saving Throw vs. Corrosion (14) for every month they are out at sea. They suffer a -1 cumulative saving throw penalty for every month at sea after their first.

Table 4: Armament summarizes the relevant game information for these weapons. DMs should feel free to modify the particulars of the table to fit their individual campaigns.

The caliber of cannons varied widely throughout various navies, ranging anywhere from 2-lb. to 50-lb. guns. Despite their names, the poundage of such guns referred to the weight of their shot, not the weapons themselves. Heavier guns simply fired heavier shot. The cannons themselves weighed several tons.

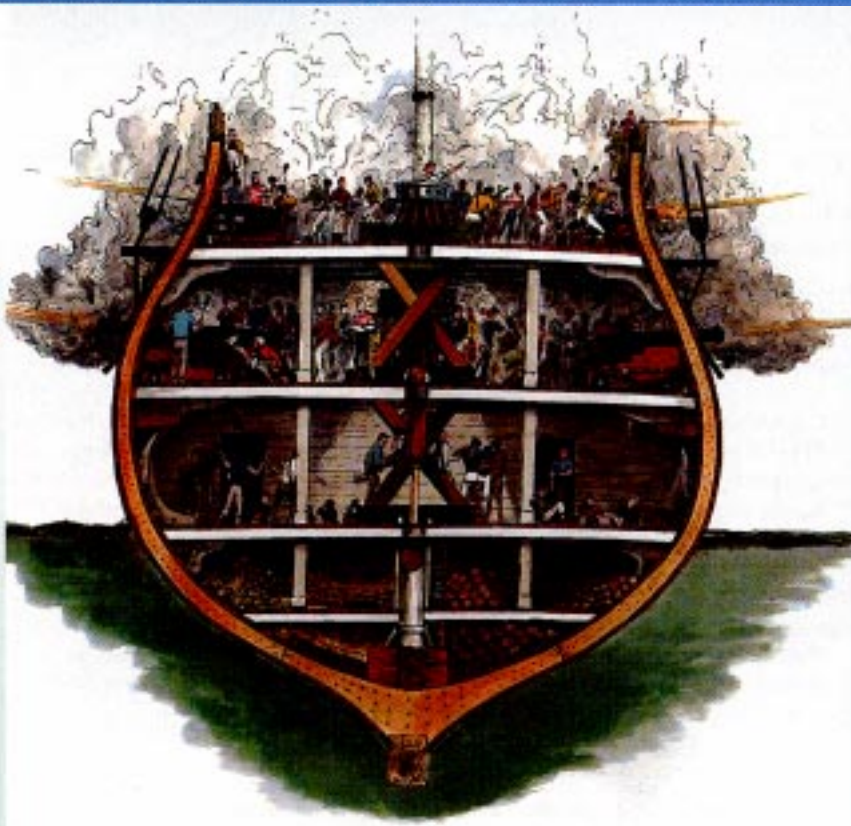
In the AD&D game, mounted weapons fall into four categories: light cannons, medium cannons, heavy cannons, and mortar. Warships mount light cannons on the rails of their top decks. Cannoneers use these weapons as anti-personnel devices, firing light shot at boarders or rigging. Light cannons can also fire 2-lb. shot (see "Artillery," below for more details). Finally, mortar guns fire high-caliber shot to devastating effect—although their range is limited.

Because of their weight, medium and heavy cannons, as well as mortar guns, must sit on a vessel's lower decks. The heavier the cannon, the lower the deck upon which it must be mounted. This weight often slows ships, but it grants them greater firepower.

## Gunpowder

Cannons require gunpowder or its magical equivalent. This allows a DM to regulate the use of cannons, as he can modify the price and availability of such substances. As a general rule, gunpowder or magical powder costs 300 gp per pound. A pound of powder is sufficient for 10 light cannon, 6 medium cannon, 4 heavy cannon, and 1 mortar shot.

Generally, artilleryists keep supplies of gunpowder (or its equivalent) in con-



tainers on their person (one-pound horns) and near their cannons. However, such substances are notoriously inflammable or unstable. Thus, incendiary and heat-based attacks—like flaming torches, Greek fire, and fireball spells—can wreak great damage on ships carrying powder. If gunpowder is exposed to fire, it must make an Item Saving Throw (as oil) against Normal or Magical Fire (depending upon the type of attack). If it fails, the powder explodes in a 15'-radius, causing 3d6 hp damage (and Hull points) per pound of powder. In addition, exploding powder can set off chain reactions if any other containers holding the substance lie within the blast radius. These exposed powders must make Item Saving Throws or else also explode. Ships from highly technological or magical societies may have protection that negates or modifies these Item Saving Throws.

## Cannon Weight and Craft Performance

To simulate the effect that cannons have on the performance of ships, first find the weight of each cannon (see Table 4) and multiply it by the number

of all cannons on the ship. Then, add this total to the current weight of the ship's cargo to determine the fraction of the ship's cargo capacity currently in use. Finally, modify the craft's performance based on the "Cargo Capacity Modifications" section.

For example, a DM wants to determine how a sloop's 10 medium cannons will affect its performance. The DM refers to Table 4 and discovers that medium cannons weigh 2 tons each, then multiplies the weight of each cannon by the number of cannons and comes up with 20 (10 cannons x 2 tons = 20) tons. The DM then checks Table 2 to find the total cargo capacity of a sloop (40 tons) and discovers that the medium cannons take up half of the sloop's total cargo capacity. Finally, the DM applies a -2 modifier to the ship's final Pursuit and Maneuverability rolls, as per the "Cargo Capacity Modifications" rules above.

## Cannon Shot

As mentioned previously, cannon ammunition comes in varying calibers. The lightest iron balls fired by mounted weapons weighed two lbs. Usually,

Table 4: Armament

Type	Crew	THACO	Range	Caliber	Weight	Cost
Cannon, Small	2	12	- / 1 / 2 / -	S, B, C, 2	350 lbs.	1,000 gp
Cannon, Medium	3	14	10/20/30/40	12,16	2 tons	3,000 gp
Cannon, Heavy	4	16	20/30/40/50	24,36	4 tons	6,000 gp
Mortar <sup>2</sup>	6	17	30/40/50/60	50	8 tons	9,000 gp

1. The cost listed here refers to iron weapons. Multiply the cost of these armaments by three for the brass versions.

2. Ships cannot mount more than three mortars on any given ship, as these weapons are bulky and have a tremendous "kickback." Anytime a vessel fires more than one mortar in a given round, it must make a Seaworthiness check.

Crew refers to the amount of personnel necessary to operate the armament.

THACO is a function of the armament itself and not the operator. Cannon targets are effectively AC 0. Mortar targets are effectively AC 4.

Range indicates the maximum firing range of each weapon. These ranges are subdivided into minimum, short, medium, and long categories (all numbers are in tens of yards). For example, a Medium Cannon can not hit unless it is at least 100 yards away from its target. At medium range, a weapon suffers a -2 attack roll penalty. This penalty increases to -5 at long range.

Caliber details the types of shot a particular weapon can utilize. Thus, a Medium Cannon can fire 12-lb. and 16-lb. shot, but it can not fire 2-lb. or 50-lb. shot. See the Cannon Shot section for more details.

artillerists loaded light cannons with anti-personnel shot. This type of ammunition came in three forms: (S)hrapnel, sharp fragments of metal that formed a curtain of death when fired; (B)ar shot, small iron balls joined by an elongated metal bar; (C)hain shot, small iron balls connected by flexible chain. These guns inflict damage in a 5' radius.

Heavier iron ball shot proved quite effective in smashing the hulls of opposing vessels. Although loading such ammunition into a cannon and preparing the weapon to fire took valuable combat time, the damage potential of high caliber cannon shot turned the tide of many a naval battle. Refer to Table 5: Ammunition for the exact combat statistics of caliber shots in the AD&D game.

### Crew Experience and Rate of Fire

*Of Ships and the Sea* gives information relating to the overall experience of a vessel's crew. If the DM wishes, he can modify the rate of fire for cannons and mortars according as follows: Landlubbers add 2 rounds to their rate of fire, Scurvy Rats add 1 round to their rate of fire, Mariners subtract one round from their rate of fire, and Old Salts subtract 2 rounds from their rate of fire. Thus, six

Old Salts manning a medium cannon fire once every 4 rounds. Thus, they can fire twice in a lo-minute combat round.

### Running Cannon Combat

Using the core rules, cannon battles occur just as regular combat. To simplify the "bookkeeping," the DM should use group initiative for each vessel in the battle. If the DM wishes, he can allow PCs to make saving throws vs. breath weapon to reduce cannon damage by half.

If the DM uses the rules found in *Of Ships and the Sea*, cannon combat occurs during the Action phase as an artillery attack. Because cannons and mortars are mounted weapons, a vessel can bring only one half of its armament to bear in any combat. Thus, a 1st-rate galleon can fire 50 of its guns in one round, then-if it wins a subsequent Maneuvering phase-fire the other 50 guns as it brings the other ports to bear and allows the recently fired cannons reload. Such tactics are particularly effective if an enemy vessel has inferior firepower.

## Nautical Glossary

DMs and players alike can use this glossary to add depth to game play. While too much jargon can confuse and over-complicate an encounter, a few well-placed nautical terms can set the mood for an entire evening's adventures.

**Abaft:** Toward the stern of a ship relative to some other object or position (i.e., "abaft the mizzen mast").

**Abeam:** On a bearing or direction at right angles to the fore-and-aft line of a ship.

**Aboard:** In or on board a ship.

**About:** Across the wind in relation to the bow of a sailing vessel.

**Aft:** At or toward the stern. (The adjectival form is after, ie *the after gangplank*.)

**Aground:** Resting on the bottom. If done purposefully, a ship takes the ground, when done accidentally it runs aground.

**Ahead:** The forward movement of a ship (to sail ahead) or any distance directly in front of a ship on its current heading.

**Ahoy:** The standard hail by which a ship's crew attracts the attention of a crew on another ship.

**Aloft:** The area above or overhead of the ship-including anywhere about the upper yards, masts, and rigging of ships.

**Amidships:** In the middle of a ship. Sometimes shortened to midships when given as a helm order.

**Anchorage:** An area off a coastline that provides secure holding for anchors.

**Apostles:** The two large bollards fixed to the main deck of square-rigged ships.

**Astern:** The backward movement of a ship or the hinder part of a vessel.

**Athwart:** A direction across the line of a ship's course.

**Backstays:** Long support ropes running from all mastheads above the lower masts to the sides or stem of a ship.

**Ballast:** Additional weight carried in a ship to give it more stability.

**Bare Poles:** The condition of a ship when it trims all of its sails in the face of extreme winds or storms.

**Battens:** Thin, flat pieces of wood used to stiffen sails.

**Batten Down the Hatches:** Securing the hatches by means of gratings and tarpaulins that are kept in place by the addition of battens.



**Beakhead:** The space in a ship of war immediately foreward of the forecastle, used as a lavatory. Also called a head.

**Beam:** The measurement of a ship at its widest part.

**Berth:** A place to sleep on a ship or a place to moor a vessel when in a harbor.

**Board:** The name given to each tack of a ship when it sails against the wind.

**Bollard:** A large post of wood or metal sunk in the quay to which a vessel's mooring lines are fastened.

**Boom:** A spar used to extend the foot of a sail in a square rigged vessel or a permanent spar at the foot of the main-sail in a fore-and-aft rigged ship. Also a floating barrier at the mouth of a harbor.

**Bow:** The foremost end of a ship.

**Bowsprit:** A spar carrying its own sail that projects over the bows of a vessel.

**Brace:** Moving the yards of a square-rigged vessel so as to present the optimum amount of sail for the desired maneuver.

**Bulkhead:** A vertical partition dividing a ship into separate compartments.

**Bulwarks:** The sides of a ship above the upper deck built to protect mariners from high seas.

**Burthen:** A term used to describe the measure of a ship's carrying capacity, based on the number of tuns of wine a hold could store.

**By the Head:** A term that describes a ship that draws more than its normal depth of water foreward, with its bow lying deeper than its stem.

**By the Stern:** A term that describes a ship that draws more than its normal depth of water aft.

**Cabin:** A sleeping compartment.

**Canvas:** A cloth properly woven of hemp. The name derives from the greek word kannabis, which means hemp.

**Capstan:** A cylindrical barrel fitted on large ships for heavy lifting work, particularly lifting anchors.

**Castles:** Fighting platforms erected at each end of a warship, forecastles at the fore and aftcastles (or sterncastles) at the aft or stem of a ship.

**Cast off:** To release a rope so that a ship may sail out to sea.

**Coxswain:** A name for the helmsman and senior member of a ship's boat.

**Crow's Nest:** A look-out station on the foremast, originally made from a barrel.

**Table 5: Ammunition**

Caliber	Damage (DMG)	Damage (OSS)	ROF	Bonus
Shrapnel	1d4	3 / -	1/2(5)	-
Bar	1d4+1	4 / -	1/2(5)	-
Chain	1d4+3	5 / -	1/2(5)	-
2-lb.	1d6+1	6/1d3	1/3(3)	-
12-lb.	1d8+4	- / 1d6	1/4(2)	+1
24-lb.	3d8+4	- / 2d4	1/6(1)	+2
36-lb.	4d8+6	- / 2d6	1/8(1)	+3
50-lb.	5d8 + 10	- / 3d6	1/10(1)	+4

**Damage (DMG):** The die range indicates the amount of damage a weapon inflicts if the DM uses the naval rules found in the *Dungeon Master Guide*, or if the weapon fires that type of ammunition at creatures (see Table 35: Artillery vs. Creatures in *Of Ships and the Sea*). Note that in the core rules, these weapons inflict damage in a 5'-radius.

**Damage (OSS):** This value refers to the naval combat rules found in *Of Ships and the Sea*. The number before the slash indicates the missile factors that a weapon adds to any missile attacks. Note that only ammunition fired out of light cannons functions this way. Shot from medium cannons and heavier weapons only strike a vessel itself, as these armaments are mounted on the lower decks, making it impossible for artillerists to aim at enemy crew. The die range after the slash indicates how much damage the shot inflicts if it strikes a ship itself.

**ROF:** This indicates how often the weapon can fire. The first number indicates the weapon's rate of fire in one-minute rounds. The number in parentheses is the weapon's rate of fire during ten-minute combat rounds (found in *Of Ships and the Sea*).

**Bonus:** This bonus applies to all rolls on Table 22: Artillery Effects in *Of Ships and the Sea*.

**"Cutting his painter":** A sailor's expression that refers to the clandestine departure of a ship in harbor, or, in reference to an individual, to depart one's life.

**Deck-house:** A small cabin or hut on the upper deck of a ship.

**Draught:** The minimum amount of water necessary to float a ship.

**Draw:** A sail draws when it is full of wind.

**Drive:** A word used to describe when wind and sea push a ship leeward.

**Fathom:** A unit of measurement used to determine water depth. A fathom is roughly 6 feet.

**Fetch:** To arrive, especially after a hard storm.

**Fitting-out:** The preparation of a vessel right before it sails out to sea.

**Fore-and-aft rig:** Rigging that stretches out along the length of a ship.

**Foremast:** The mast nearest to the bow.

**Freeboard:** The vertical distance between the waterline and the upper deck of a ship.

**Furl:** To gather up the sails and secure them to the mast or yard.

**Gaff:** A spar whose lower end runs up and down the mast of a fore-and-aft rigged vessel.

**Galley:** A ship's kitchen.

**Gangway:** the movable passageway by which sailors and passengers embark or disembark.

**Gunport:** A hole cut into the side of a warship used to fire broadside guns.

**Gunwale:** The piece of timber that runs along the top of a ship's side.

**Gybe:** To swing across. Used when the boom of a fore-and-aft rigged vessel swings across as the wind crosses the stem of the ship.

**Halyards:** The ropes and tackles used to hoist and lower sails.

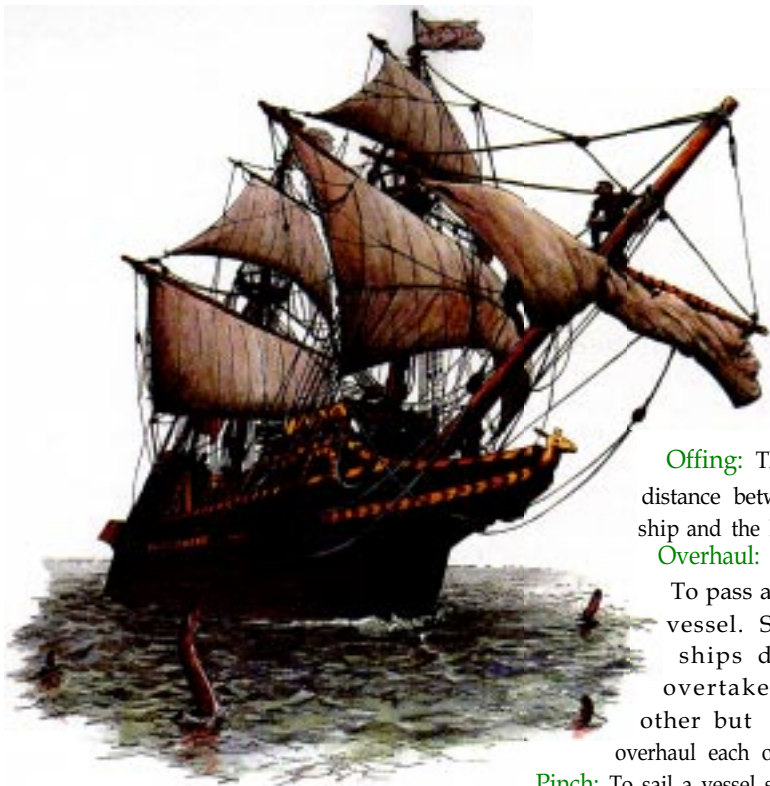
**Handsomely:** A term meaning gradually and carefully, as in the phrase "Lower the boom handsomely."

**Heave-to:** To turn a ship into the wind with her sails shortened, so that the vessel makes no headway. Sailors use this tactic to hold their position in the face of very strong winds.

**Helm:** The handle or tiller that controls the rudder.

**Hold:** The interior cavity of a ship.

**In irons:** A term that describes a ship



that is temporarily helpless and drifting.

**Jib:** A triangular sail set before the foremast.

**Jury:** Any temporary object used to get a disabled ship back to port; for example, a jury rig or a jury mast.

**Keel:** The lowest continuous timber that runs the length of a ship at its center.

**Lateen sail:** A triangular sail laced to the long yard. Lateen sailed ships were often used in the Mediterranean Sea.

**Lee:** The side of a ship away from the wind.

**Leeway:** The sideways drift off a set course occasioned by the wind.

**List:** A prolonged leaning of a ship to one side or another.

**Mainsail:** The principal sail of a vessel. The mainsail of a square-rigged ship is the lowest one on the mainmast.

**Mast:** A vertical pole that supports the sails.

**Mizzen:** The aftermost mast of a three-masted ship (or a two-masted ship if the foremost mast is the main mast).

**Mustering, to:** To assemble all crew on deck.

**Number One:** A Royal Navy colloquialism referring to the First Lieutenant. In common parlance, the First Lieutenant is referred to as Jimmy-the-one.

**Offing:** The safe distance between a ship and the land.

**Overhaul:**

To pass another vessel. Sailing ships do not overtake each other but rather overhaul each other.

**Pinch:** To sail a vessel so close to the wind that she loses speed.

**Pipe down:** The order usually given by the boatswain (in the form of a whistle from a pipe) to indicate that all hands should turn in for the night.

**Pitch:** A mixture of coal and tar used to seal gaps between planks.

**Pitch:** To ride the water so that a wave lifts the bow of a ship and then the stem, so it tilts successively backward and then forward.

**Poop:** A raised deck aft of a ship.

**Port:** The left hand side of a ship when looking toward the bow.

**Powder-Monkey:** A ship's boy who carries gunpowder to the guns.

**Quarterdeck:** The afterpart of the upper deck before the poop.

**Quay:** A projection along the boundaries of a harbor provided for ships to lie alongside.

**Quoin:** A wedge pushed under the breech of a cannon to elevate or depress the muzzle.

**Reef:** To reduce the area of a sail by rolling up part of it and securing.

**Rig:** The arrangement of a ship's masts and sails.

**Rigging:** The system of ropes used to support the masts and handle the sails.

**Rudder:** The vertical plate beneath the waterline used to steer a ship.

**Scupper:** To sink a ship deliberately

by punching holes in its hull below the waterline. Also known as scuttling.

**Spar:** A term that refers to any wooden support used in a ship's rigging.

**Square-rigged:** A term that describes any ship that has its principal sails extended on yards suspended at the middle horizontally from the mast.

**Starboard:** The right-hand side of a ship when looking at its bow.

**Stern:** The after end of a vessel.

**Tack:** Sailor's word for food.

**Tack:** To change the direction in which a sailing vessel moves to bring the wind to its opposite side. This zig-zag course allows the ship to sail against the wind.

**Tiller:** A wooden bar that fits into the round head of the rudder.

**Transoms:** The horizontal timbers fixed across the sternpost of a vessel to give it a flat stem.

**Trim, to:** To set the sails so as to make best use of the wind.

**Windward:** The side from which the wind blows (opposite of leeward).

**Yard:** The spar fastened horizontally or diagonally to the mast from which the sail is set.

**Yardarm:** The part of a yard that extends past the top corner of a square sail. Sailors were often hung from the yardarms as punishment.



*Keith Strohm works in the TSR core AD&D group as a designer and editor, but some days he'd rather be a powder-monkey.*

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# Sunken Fortunes

by Steve Berman

illustrated by  
L.A. Williams

FOR CENTURIES, HUMANS HAVE SAILED THE SURFACE OF THE SEAS; over that time, disasters and battles have sent ships to the bottom of those seas. Many wreckage sites hold treasure fit for a king: rotten chests bursting with gold coins, ancient urns now priceless to sages, forgotten objects of art awaiting rediscovery on the sea floor. Many shudder at the thought of risking the waters, of facing the sharks and other terrors beneath the waves. But can they resist the lure of all that valuable loot just waiting for the brave souls who will fetch it?





## Sunken Remains

Sunken ships are usually discovered by accident. Local fishermen often know of such sites, because their nets become stuck on the remains. Divers looking for sponges or pearls might also find a wreck. Of course, underwater races such as merfolk and sea elves almost always know of any wrecks, and their maps may include such as marks of reference. Of course, these creatures are also likely to have picked most such sites clean of any treasure!

The condition of any wreck depends on the nature of the water in which it lies. Salt, considered a preservative on the surface world, actually works against submerged wrecks, corroding metal and making the water rich with marine life. Fresh-water shipwrecks are generally found in better condition.

The bed on which the ship finally rests also influences its rate of decay. Soft mud and sand can preserve a wreck. The deeper the remains, the less fresh oxygen reaches it, and the fewer organisms survive—though some old sailors warn that the monsters that dwell in the deepest parts of the ocean make salvaging these wrecks far too dangerous.

Ships lost in colder waters are also in better condition, as marine life tends to be more limited in such areas. Salvagers must also then deal with the threat of icy water, employing any available magical sources of warmth.

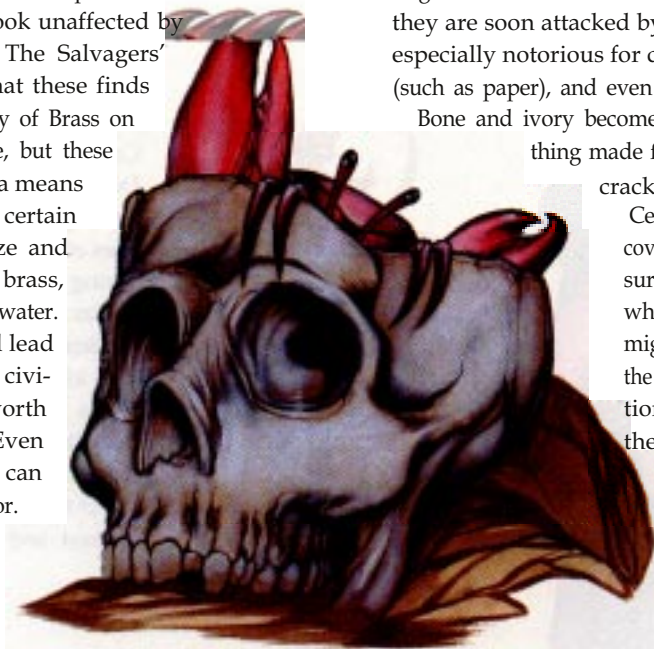
The greatest culprit in the decay of sunken finds are sea worms. These tiny creatures eat away the wood. The hull of a vessel can be infested with such marine vermin, though fortunately they do not live in brackish or fresh water. In salt water, however, these creatures can reduce a hull to an indistinguishable lump.

Muck is also a problem for looters. Most artifacts are sunken deep beside the vessel. Still, it can be more promising to search through the mud on the sea floor, as such buried treasures may be in better condition than those exposed to the water and sea life.

## Metals

### Common Metals

Brass attracts a covering of barnacles, coral, and even a patina. However, some explorers have found brass objects that look unaffected by years spent underwater. The Salvagers' Guild has made claims that these finds hail originally from the City of Brass on the Elemental Plane of Fire, but these allegations might only be a means for raising the prices of certain recovered treasure. Bronze and lead are affected much as brass, developing a patina in saltwater. Most salvaged bronze and lead objects belong to ancient civilizations, so they are worth more due to their age. Even those in poor condition can fetch a fair price to a collector.



Copper dissolves in sea water, so that which remains submerged for long is destroyed utterly.

Iron is also ruined by sea water. Wrought iron rarely is recovered intact, as sea water seems to attack it the worst. Cast iron corrodes, developing layers of graphite around a pitted metal core; this effect can fool a person into believing the object is mostly intact until it is handled and breaks away. Most looters do not realize that iron and steel rust faster after being recovered from the ocean, as the metals are exposed to more oxygen.

Pewter is normally unaffected by sea water, but if it comes into contact with iron, the pewter begins to pit and dissolve.

Tin, like some other common metals, tends to collect coral, barnacles, and also a green patina.

### Precious Metals

Gold remains mostly unaffected by seawater. The metal does not attract the growth of barnacles or coral. Though it might be mottled when in contact with other metals, by itself gold becomes highly polished by sea water.

Silver does not fare as well. A natural reaction occurs when silver is sunken. Small pits develop on the surface of the metal. Soon, the metal suffers permanent blackening.

### Rarest Metals

Adamantine is one of the few materials that is wholly unaffected by sea water. The metal, like gold, develops a fine shine when immersed. Dwarves have discovered this fact and often finish off a piece of worked adamantite with a month-long brine bath.

Meteoric iron rusts at a much slower rate than terrestrial iron, taking a number of years before it decays beyond use.

Mithril, being a pure essence of normal silver, is similarly affected by long immersion in sea water: the metal blackens. Alchemists have discovered that, if this tarnished mithril is used in the creation of magical arms and armor, the maximum enchantment is limited to +3 rather than +4. Since the blackened metal is lightweight and nonreflective, blades of tarnished mithril are popular among assassins and fashion victims.

### Other Materials

Organic materials such as leather fare the worst underwater as they are soon attacked by a multitude of sea life. Worms are especially notorious for devouring wood and pulp materials (such as paper), and even some stonework.

Bone and ivory become porous and brittle. Drying out anything made from bone is risky, as the objects often crack or warp.

Ceramic and porcelain are often found covered in calcareous deposits that mar the surface. Well-fired wares survive intact, while those poorly made often erode and might crumble away while drying out on the surface. Any painted glazes or decorations are nearly always eroded unless the water is extremely still. A slight etching of the surface can occur if any marine life glued themselves

to the object. Pottery is the most common find on shipwrecks, especially those from ancient times. As noted above, ceramics fare better than other materials, lasting well over a thousand years without showing much wear.

Gemstones survive sea water undamaged, though the metal settings might not last, leaving the stones loose and jewelry destroyed.

Marble is attacked by worms, much as wood. Unless the marble sinks into the muck, it most likely becomes riddled with worm holes until it crumbles apart.

Wood rarely lasts long underwater due to the marine life. Worms devour as much of an uncovered ship as possible, leaving the hull unsafe to be tread upon. Many an adventurer has believed a sunken vessel's planks can hold his weight only to find after the second step that he crashes through the ship's hull.

## The Salvagers' Guild

Most adventurers find entry into the sunken depths easier with the assistance of the Salvagers' Guild. This association makes its trade in the discovery of shipwrecks and the recovery of their loot. The guild is most active in coastal cities but has contacts with merchants and collectors in inland areas.

Guild membership is

open to anyone who can pay the stiff dues, though sailors receive a nepotic discount. Most guild members are human, with a smattering of the other races, the lowest percentage being dwarven, due to that race's inherent dislike for open waters. Sea elves and half-breeds of that race are especially courted by the guild with waivers of dues and promissory notes.

The benefits of dealing with the Salvagers' Guild while exploring wrecks are many. The guild can recommend vessels and experienced crew suitable for the seas the PCs wish to travel, ensuring that disreputable seamen are avoided. They can sell equipment

needed for the excursion underwater, including magical means to breathe water and potions of sweet water and treasure finding. The guild is always interested in purchasing salvaged items. Where else would the PCs turn to sell a large marble bust found under the muck? Few have the necessary contacts to sell such

The guild also hires teams to recover sea maps, explore old harbor sites, and comb ruins of coastal cities and settlements. Those who help the guild can be assured of a long-standing good relations with members around the seas.

## New Spells

The Salvagers' Guild has charged its member mages with creating spells that aid in exploring wrecks and recovering sunken loot. One magical effect they do not seek is the actual raising of wrecks from the sea floor. The guildmasters fear that such spells would soon be learned by nonmembers, and the lucrative niche the guild has would be soon lost. At times the guild has leaned heavily (calling in favors from nobility, hiring the local thieves' guild) upon any wizard who has created a spell that the guild fears might lessen their influence.

The guild sells sealskin scrolls with waterproofed spells. The most common scrolls contain the *water breathing* spell, but also there is a brisk trade in *lasting breath*, *mending*, and *reduce* (useful in bearing large artifacts back to the surface). The guild-created spells can be purchased, but buyers must sign a contract stating that they will not sell or transcribe these spells. Penalties for those who do not comply range from stern warnings to fines and even physical attacks on the offenders.

## Burnishing Hand

Level: 1

Range: Touch

Components: V, S

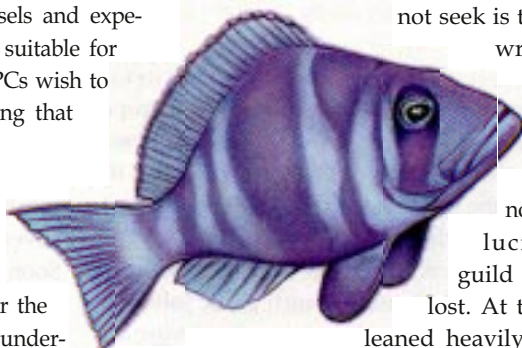
Duration: 1 turn/level

Casting Time: 1

Area of Effect: Special

Saving Throw: None

This is a specialized *cantrip* spell used for removing caked debris, corrosion, and even barnacles from a material. When the spell is intoned, the caster's hand takes on a slight shimmering aura. For the duration, any ceramic or metal object touched by the *burnishing hand* is cleaned and polished to an attractive





state. Note that the spell does not restore the material, so any structural defects are only uncovered. A metal shield found lying under inches of water might have had holes eaten in the surface from rust. The *burnishing hand* would remove the corrosion and shine the metal, but it would leave the pitted surface obvious. A *mending* spell cast after this cantrip helps repair such damaged goods to their original state.

## Waterlight

(Alteration)

Level: 1

Range: 5 yards/level

Components: V, S, M

Duration: 1 turn/level

Casting Time: 2

Area of Effect: 20'-radius globe

Saving Throw: None

Searching the depths for treasure is a difficult task. However, the problem with normal *light* spells underwater is that they tend to attract the attention of fish and other, more hostile creatures. Thus, the Salvagers' Guild had their mages create this version of the spell. *Waterlight* causes a patch of water in front of the caster to glow with a gentle golden light; however, only air-breathers can see the light. Amphibious creatures and races have a 50% chance of noticing the waterlight. Because the lighting is soft, this spell cannot be used to blind a foe.

The material component is an ink vial filled with water and gold leaf (amounting to 5 gp value), which must be opened while the spell is being intoned. Only the vial's contents are expended.

## Wreck Compass

(Divination)

Level: 4

Range: 0

Duration: 1 day/level

Area of Effect: See below

Components: V, S, M

Casting Time: 5

Saving Throw: None

This spell is used in the discovery of sunken wrecks. It may be cast successfully only while at sea. The material components include all of the following: a map of the local waters, a gold coin, a scrap of parchment inscribed with the name of the downed ship, a small bowl

of salt water, and a brazier filled with driftwood and charcoal.

The spellcaster must have a specific wreck in mind. If the vessel's name is not known, then he must also have at hand some remnant from the ship or one of its crew nearby. Otherwise the spell fails.

First the scrap of parchment is burned, and the words of the spell intoned. Before the last word is spoken, the caster takes the gold coin and lays it on the top of the water in the bowl. The magic causes the coin to float. The following round the wizard must lay the bowl on the map without spilling it. Instantly, the coin starts to turn, with whatever image has been stamped on the top moving until it faces the direction where the wreck lies.

The *wreck compass* lasts a number of days equal to the caster's level. During this time, the coin shifts when necessary to adjust for the ship's movements, but it always faces the direction where the wreck can be found. When the ship is finally over the site, the coin sinks. Should the spell's duration expire before the wreck is reached, the water in the bowl instantly evaporates, leaving the coin to drop noisily

## Thale Passage

(Alteration)

Level: 4

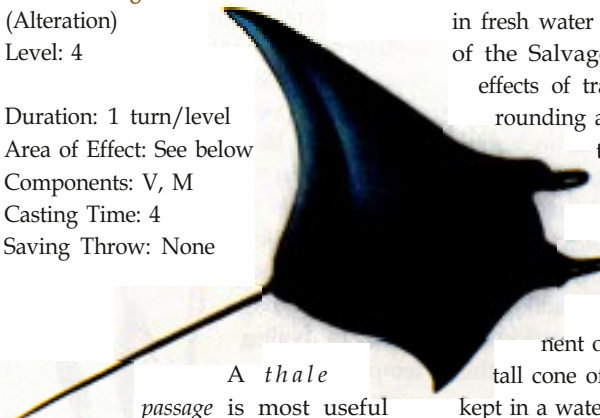
Duration: 1 turn/level

Area of Effect: See below

Components: V, M

Casting Time: 4

Saving Throw: None



when deep diving. The spell must be cast on a large body of water to take effect. A *thale passage* creates a swirling 20' diameter tube drifting from the top to the bottom, no matter the distance. This *thale passage* is still filled with water; however, the magical currents inside dissuade normal fish and other

marine life from entering the tube.

The casting mage can

float up or down the *thale passage* at a movement rate of 16.

As long as the wizard is touching an object, it too can be floated. The movement rate is slowed when the mage brings beyond 20 lbs. per level of experience with him; for every additional 20

lbs. carried, the rate diminishes by 2. Horizontal movement is not empowered by the spell. Other creatures cannot be the subject of this spell.

Once cast, the spell requires no concentration to maintain, except when the mage is inside and floating. The time spent traversing a *thale passage* is not counted against the duration of any form of magical water breathing. An *airy water* spell is dispersed if cast in a *thale passage*. The material component is an expensive conch shell found only in tropical waters (50 gp value).

## Fresh Surroundings

(Alteration)

Level: 5

Range: 0

Duration: 1 turn + 1 turn/level

Area of Effect: 10' radius/level

Components: V, S, M

Casting Time: 2 rounds

Saving Throw: None

Sunken vessels and goods fare better in fresh water than in salt, so the mages of the Salvagers' Guild pondered the effects of transforming the water surrounding a sunken wreck from brine to fresh water. Inspired by the workings of a *potion of sweet water*, they finally created this spell.

The material component of *fresh surroundings* is a 6"-tall cone of dried sea salt. It must be kept in a waterproof bag or coffer. While the words of the spell are intoned, the cone must be exposed to the water. As time passes, the cone grows higher and higher, absorbing the salt of the surrounding water.

For the duration of the spell, the waters in the area of effect are turned to fresh water. Corrosion of submerged



**Table 1: Immersed Magical Items**

1d20	Results
1-3	The item has been harmed by immersion and retains only a slight aura of its original enchantment. <i>Detect magic</i> spells reveal a weak dweomer, but all powers have been lost. The item's condition is also poor. The item can be re-enchanted with the same spells, in which case the item receives a +2 bonus to its save (see the <i>enchant an item</i> spell).
4-8	The time spent underwater has weakened the dweomer to the point where the magic works only d4 x 10% of the time. The item's condition looks fair. The DM may consider this state unsuitable for such enchanted objects as arms and armor.
9-13	The item's dweomer remains intact, but the condition is poor. The item suffers a -4 penalty to all saving throws and thus may be easily broken.
14-18	The item at first appears to have suffered (is pitted or rotten), but after 1d3 days on the surface, it slowly transforms back into pristine condition. The dweomer has not been adversely affected.
19-20	Somehow the enchantment has been altered by its long immersion. Roll on the sub-table to determine the effects.

goods also halts, allowing better recovery. Nearly all ocean creatures (including hostile races like the sahuagin) cannot survive in fresh water and instinctively refuse to enter the area of effect of a *fresh surroundings*. Fish and other salt water organisms already present begin to die off and try to flee the area as quickly as possible. The guild discovered that this spell could quickly kill sea worms infesting any wreck. This spell has also been used to drive away vicious creatures, but because the cone of salt cannot be moved once the spell has been cast, its area of effect is limited.

## Sunken Magical Items

Occasionally, enchanted items are found amid the remains of a sunken vessel. Sometimes they are the possessions of aristocrats, pirate lords, and sea-going mages who went down with their owners. Or the find might be an accursed or feared artifact thrown into the sea in the hopes of ridding the world of it.

The DM must consider how, if at all, the dweomer of the item has been affected after its long immersion. The simplest answer is to have the magic that enchanted the item also work as protection against marine organisms, rust, or verdigris. This choice makes recovering magical objects all too easy; divers would never need to worry about a *detect magic* spell when he could easily scan the bottom for any goods untouched by the salt and worms.

A different approach is preferable; consider that different dweomers would endure differently underwater. For instance, items tied to elemental magic other than water might show the most obvious changes. Air-related objects might leak a stream of bubbles or be surrounded by a thin layer of ice. Earth-related objects could be encrusted with layers of protective muck. Fire-related magical items might well be ruined or at least weakened. The weakest of enchantments might have been snuffed out or be dormant, requiring a spell like *affect normal fires* or *pyrotechnics* to "reawaken" the dormant magic. More potent items might feel warm or even set the surrounding water to boiling temperatures.

Other items might affect surrounding marine life; healing and restorative



enchancements might create such a lush marine environment that the item is barely noticeable underneath the layers of barnacles or coral. Evil or corrupt dweomers might cause disturbing and twisted growths. Might the patterns of black tarnish on a talisman of the sphere not be foreboding? Would dwarven metalwork survive under conditions

most of their smiths would rarely imagine?

Of course, enchanted items crafted by underwater races such as kuo-toa, sea-elves, and tritons—as well as water-magic items (magical tridents, pearls, *rings of water elemental command* and the like)—are not adversely affected by years-long immersion in water and will be in fine shape when found.

**Tables 1 and 2** offer some interesting effects that can be used for any magical item found after time spent underwater.



Steve Berman marks his 30th birthday this month. We hope he gets lots of loot in celebration.



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# Bazaar of the Bizarre

## *The Magical Maps of Greyhawk*

by Lee Ian Wurn

Among the many lost and nearly forgotten treasures of Oerth are certain unique devices created in ages past by two sorcerers, Madd and Ztxar (pronounced "zar"). Though famed for their great skill at dweomercrafting, their only surviving works are a legendary set of magical maps, which have since been copied by others. The two men were known to have lived in the portion of the world presently called the Sea of Dust, prior to the Rain of Colorless Fire. During the holocaust, Madd fled with eight of the magical maps, though Ztxar perished with the rest of their works in the disaster.

After Madd escaped from the Rain of Colorless Fire, he settled down in an unknown city and led a peaceful life, teaching magical arts and experimenting with various forms of magic. A month before his death, Madd completed the creation of a new magical map and added it to the other eight in his collection. Sensing that his end was near, he handed his

maps to his favorite apprentice, an intelligent fellow named Dane. This lad then retreated to a reclusive life, during which he mastered the techniques of duplicating magical items. Applying these techniques to the maps, Dane was successful in duplicating them all.

Following news of his success, magic-users from all over the Flanaess came to see Dane, begging him to sell them the duplicates of the maps. Dane refused to do so and asked all the magic-users to leave. Soon after, he disappeared altogether with the maps and all their duplicates. What became of Dane and the original maps thereafter remains a mystery — but duplicates of his maps have appeared on occasion, and the duplicates have themselves been duplicated time and again. Because some of them have surfaced in the Free City of Greyhawk, these maps are generally called the Magical Maps of Greyhawk.

### **Description and properties**

All of the maps appear to be similar at first glance, but careful examination

reveals that the inscriptions, designs, and handwriting are distinguishing characteristics for each. Each of the original maps is made from ancient parchment which is still in superb condition. The left end of each parchment is attached to an old, ornately carved, round wooden stick. Each end of the stick is embedded with one gem of roughly 1,000 gp in value. Replicas are similarly decorated; it has become a tradition in the creation of these maps.

The symbol of Madd is imprinted on the original maps, though some of these originals have probably been destroyed. Most of the first-generation replicas bear Dane's symbol, and other replicas made by Dane's disciples either bear their own symbols or have no symbol at all.

These maps have several common properties other than their individual functions (including those duplicates made by Dane). The first property is that the maps cannot be cut, burnt by normal fires, or destroyed in any way except through the use of a *rod of cancellation*, *Mordenkainen's disjunction*, magical fires of any sort, powerful magical items like artifacts, wishes, or through other means as noted below. A saving throw as per parchment at + 6 vs. magical fire is applicable if subjected to magical flame. If this saving throw is failed, the whole map is burnt to ashes which have no special properties whatsoever.

The second property of the maps is that no runes, words, or inscriptions (magical or not) can be written on a map. If a *wish* spell or any other powerful magic, such as from an artifact, is used to write upon a map, a magical fire springs into existence, destroying the map. No saving throws are allowed. Other spells cannot harm the map.

Most of these maps have a limited number of magical charges placed into them during their creation. In order to use such a map, the bearer (who may be of any class or race) holds the map in his hands, looks at his surroundings, then utters a command word that expends a charge of the device. Each time a charge is used, a new diagram is created upon the map's surface, erasing any previous map diagram. None of the charges can be replaced; even a *wish* cannot recharge one of these maps. When all the charges of a map are used up, the map disintegrates into a powder. Every two days, the map erases itself. This erasure can also be voluntarily performed by the user before the two-day limit, using the command word.

Finally, the last property of the maps is that, whenever one of the maps is activated, the user (but no onlookers) must make a saving throw vs. death magic or be stunned for 1-10 rounds. During this period, the user simply stares at the map, unable to perform any other actions. Only *remove curse*, *dispel magic*, *negation*, *limited wish*, or *wish* can bring the user's state of mind back to normal during that



time. A charge is used, however, and the map functions normally. (Optionally, the Dungeon Master may have a charge spent but no map diagram appear in order to control the use of these maps.)

Brief descriptions of each magical map follow. Assume a 5% chance exists that a magical map found in the WORLD OF GREYHAWK™ fantasy setting is actually one of these maps.

### **Map of mapping**

In a dungeon, this map records whatever the user is able to see, given normal illumination and no upper sighting limit. Upon command, the map changes its scale to a suitable size and is therefore able to map features over a great area. Everything is mapped the way the user sees it. For example, the illusion of a door is mapped as a door. If the illusion is discovered as such or dispelled, the *map of mapping* will not record it again for that user. Traps, hidden or invisible items, and living beings do not appear on the map. A concealed or secret door appears on the map only if located. To simulate this item's effect, the DM should sketch out an accurate (though limited) map for the players as they progress through an underground or interior environment, creating a new map with each charge expended (see below). Some maps of this sort may have more limited indoor mapping ranges (generally out to 120' or so). Given the limited sighting ranges of most underground environments, this map is usually of limited use in dungeons and caves.

In the wilderness, the *map of mapping* records the area in a 10-mile radius, taking the spot the user is standing upon as the center. Again, illusions and concealed elements, such as *hallucinatory terrain*, are mapped as they appear. These "errors" disappear once the illusion is dispelled or discovered. The map only shows terrain features like forests, deserts, roads, tracks, cities, towns, villages, etc.; no living beings, vehicles, snares, or traps are mapped out. Then, too, only features that are immediately visible to the user are mapped (thus, the map is of limited use in a valley). This item has 30d4 charges.

### **Map of misleading**

This map appears to be exactly the same as a *map of mapping* until it is used, but the map records many terrain features falsely. There is a 1% chance per level of any magic-user using an *identify* spell for the true nature of the map to be detected. Unless the user makes a saving throw vs. spells upon using a charge, he believes the map is entirely accurate, despite whatever sort of terrain he actually sees (the user believes the actual terrain to be an illusion or hallucination). Anyone besides the user who looks at the map is required to make a saving throw as above at +2 or fall under the map's spell. The map's user, of course, believes nothing contrary to his own delusions. Though the user does not

resist having the map taken from him, the loss or destruction of the map will not cure his delusions of seeing doors which don't exist, walls in open spaces, etc. After a week, the user will not be able to function. Onlookers are similarly affected.

A *remove curse* followed by a *dispel magic* are required to ward off these ill effects. The *remove curse* should be cast on the person currently using the map. It affects everyone else under the map's spell if this is done; otherwise, only one onlooker is so freed from the map's power. The *dispel magic* spell then entirely removes the map's ill effects from any one victim (or from all at once if cast upon the map's user). If only the *remove curse* spell is cast on the victim, he returns to his former delusions unless *dispel magic* is cast upon him within a day. *Dispel magic* alone is useless. It is believed that the improper creation of a *map of mapping* results in the production of a *map of misleading*. These maps have no charges as such.

### **Map of magic**

This map functions as a *map of mapping* in every way except that it can also detect magical dweomers and auras (which are highlighted on the map in pulsating red). The exact sort of dweomer is not shown on the map or made known to the map's user. The *map of magic* contains 20d4 charges; each use for mapping (which includes the detection and location of magic) drains one charge. Magical items carried on living beings can be detected and located; invisible objects can be detected as well. Area-effect spells like *mass invisibility*, certain illusions, or *stinking cloud* which are still in effect can be seen on the map as zones of red. Only areas which can be seen within 120' indoors (or 120 yards outdoors) can be examined for such dweomers and auras, though the map will faithfully record areas much larger in size, out to the limits of a *map of mapping*.

Magic which is a permanent characteristic of a living creature (such as the magical resistance of a dragon or a wizard's ability to cast spells) cannot be detected. Magical items or areas hidden from view cannot be mapped.

### **Map of illusions**

This map also functions as a *map of mapping*, although it can also detect any form of illusion/phantasm spell within range. A map like this contains 20d4 charges; the expenditure per usage (which includes the mapping and detection functions simultaneously) is one charge. Magical (but not psionic) invisibility can be detected by this type of map, but only one function of this map may be used at any one time, either detecting for illusions or invisibility. It is possible to *dispel invisibility* on a certain object or being by using an additional charge from this map. A saving throw vs. spells is allowed if the target is a living being and is unwilling to have its

invisibility dispelled. This latter use does not erase the existing diagram on the map, but it cannot be used unless the map itself has detected the invisible target. The range of this device is 120' indoors or underground, and 120 yards outdoors, for purposes of detecting illusions; the map will still diagram areas out to the limits of a *map of mapping*.

### **Map of secret doors**

The functions of a *map of mapping* can also be found in a *map of secret doors*. As its name implies, this map has the ability to locate secret doors, which are shown as bright yellow dots on the map. The map contains a total of 20d4 charges. Each use to map an area and locate secret doors uses one charge. Traps of any sort cannot be detected, but concealed doors are revealed. The ranges of the detection functions of this map are 60' indoors and 60 yards outdoors; other mapping limits are as per a *map of mapping*.

### **Map of navigation**

This map can be used to record nearby areas on land or at sea. On land, the map shows a 20-mile radius around the user, recording only normal terrain features (forests, cities, villages, roads, trails, etc.) as per a *map of mapping*. However, this map was actually designed by Madd and Ztxar to work only on bodies of water. Somehow, the two made a mistake in the enchantment of this map, which led to the map's ability to work on land as well. The map is more potent when used from a waterborne ship. Usually, 30d4 charges are contained within.

The *map of navigation* has a 30-mile radius of effect when used from a ship. In this event, however, it will map no land features beyond a 20-mile radius. Thus, an island 22 miles away would be missed, as would features on a shoreline 27 miles away. A lake only two miles beyond the shoreline mentioned above would not appear, either.

Other information, like sea currents, ocean depths, ice floes, and so forth, may be gained from casting *legend lore* while using the *map of navigation*. The DM may add other useful or interesting navigational information as desired in this event. Additionally, ships within a 30-mile range are displayed on the map when *legend lore* is cast, and sea creatures over 20' in length and avian creatures over 25' long are shown as well. Each major feature appears in pictorial form with its own distinctive shape and coloration. The user automatically understands how to read the map and knows what each symbol means, though onlookers cannot see them.

### **Map of traps**

Like the other maps, this map is similar to the *map of mapping*. The *map of traps*, however, has the ability to detect traps which are within the range of sight, 60' indoors or 60 yards outdoors. This map

contains a total of 20d4 charges. One use to detect traps drains a charge.

Traps which have already been detected by the use of the map can be disarmed by draining one or two charges from the map. The person using the map must make a saving throw vs. death magic to disarm or deactivate a trap. The saving throw is at -2 if the trap is of a magical nature.

Nonmagical traps are permanently deactivated or disarmed using this map (cross-bow traps jam, poison is neutralized, pits are covered over by a wooden lid, etc.). Magical traps like explosive *runes* can be detected, but two charges are required to deactivate them permanently. If only one charge, perhaps the last one, is available, then the magical trap is only deactivated for 2d4 turns. Only one trap of the user's choice may be deactivated per charge.

### Map of distortion

This map exhibits all the properties of a map of mapping when examined. There is a 1% chance per level of a magic-user *identifying* the map to discover the map's true nature. The map's ill effects are not noticed by the user or any other person under its spell. Anyone looking at the map or so much as catching a glimpse of the diagram it displays must make a saving throw vs. spells or fall under the map's power. No saving throw is allowed to the user. This map has no charges as such. As with the *map of misleading*, it is thought that errors in the creation of a *map of mapping* result in a *map of distortion*.

The distances shown on the map differ from the actual distances to landmarks by 10-80%. (1d8 x 10) in any direction. All those under the spell of the map see the actual distance as being the distance shown on the map, even if they previously knew the true distances to the mapped landmarks. The user and all others who are affected perceive no inconsistencies between what the map shows and what the world shows them; if the user walks eight miles to get to a hill that the map shows as being four miles away, the user believes he has walked four miles. The effects from a single use of this map last

for two days, at which time the map erases itself (unless it has already been erased). Erasing the map before two days are up has no effect on the duration of the user's or onlooker's confusion. However, if the user activates this map more than once, he must make a saving throw vs. death magic (as is normally done upon each use of one of these maps) or else be *feble-minded* as per the sixth-level druid spell. No onlookers are affected in any way by this second activation.

If the person using this map has activated it only once, that person (and all others affected by the map) suffer other visual distortions as well during the two days that the map's effects occur, even if the mapped area is left behind. If attacking, those affected by this map roll to hit at -4 and can be hit at +4. The players should not know of this adjustment.

To get rid of the ill effects, each person must be cured individually. A *remove*



Madd's symbol

curse followed by a *dispel magic* spell, both being cast on only one person at a time, must be employed. Anyone under a *feblemind* can be cured by a *heal* or *wish* spell. Throwing these spells on the map itself has no effect whatsoever. Only after all these steps are taken will the map lose its control over the minds of those affected. Destroying the map is of utmost importance, as failing to do so causes anyone who was once *feble-minded* by the map to

become *feble-minded* again within 2-8 days. If the map is destroyed, all of its victims are cured of whatever afflictions the map gave them.

### Madd's marvelous maps

*Madd's marvelous maps* are combinations of some of the maps listed above. Except for the *map of mapping and magic* the other maps listed below are all the creation of Dane, Madd's disciple. Madd actually created only one prototype of a *marvelous map*, which has since been destroyed. After Dane mastered the technique of creating magical maps, he duplicated the original before its destruction, and created even more versions by combining the functions of several maps.

It is worth noting that, during the creation of these maps, an unfortunate flaw is sometimes produced because of the instability of the magic involved. Upon expiration of a *marvelous map's* charges, the map might explode, causing magical damage as listed in each map's description. This inherent flaw was not detected by the creators, although it may be detected by any magic-user employing an *identify* spell on the map (which allows a 10% chance per level of noting the map's flaw). Not all of the maps created have this particular magical flaw.

### Map of mapping and magic

This map initially functions in all ways as a *map of magic*. After 20d4 charges have been used, however, the map has an 85% chance of becoming a *map of mapping* (with 10d4 charges) and a 15% chance of exploding in magical flame, causing everyone within 10' of the explosion to take 2d4 +2 hp damage (save vs. spells for half damage).

### Map of mapping and illusions

This map functions at first as a *map of illusions*. After 20d4 charges have been used, the map has an 80% chance to change into a *map of mapping* (with 10d4 charges) and a 20% chance that it explodes, causing 2d8 +2 hp damage to everyone within a 10' radius of the blast (save vs. spells for half damage).

**Table 1**  
**Magical Maps of Greyhawk Determination Table**

1d20	Map type
1-6	<i>Map of mapping</i>
7-8	<i>Map of misleading</i>
9-11	<i>Map of magic</i>
12-13	<i>Map of illusions</i>
14-15	<i>Map of secret doors</i>
16	<i>Map of navigation</i>
17-18	<i>Map of traps</i>
19	<i>Map of distortion</i>
20	<i>Madd's marvelous map</i> (see Table 2)

**Table 2**  
**Madd's Marvelous Map Determination Table**

1d20	Map type
1-3	<i>Map of mapping and magic</i>
4-6	<i>Map of mapping and illusions</i>
7-9	<i>Map of mapping and secret doors</i>
10-13	<i>Map of mapping and traps</i>
14	<i>Map of magic and illusions</i>
15	<i>Map of magic and secret doors</i>
16	<i>Map of magic and traps</i>
17	<i>Map of illusions and secret doors</i>
18	<i>Map of illusions and traps</i>
19	<i>Map of secret doors and traps</i>
20	<i>Dane's version</i>

### Map of mapping and secret doors

This map works like a *map of secret doors* with 20d4 charges. When the charges are gone, there is an 85% chance that the map becomes a *map of mapping* (10d4 charges) and a 15% chance that the map explodes, inflicting 2d4 + 2 hp damage to each person within a 10' radius (save vs. spells for half damage).

### Map of mapping and traps

At first, this map functions as a *map of traps* with 20d4 charges. With the expiration of the charges, this map has a 70% chance of becoming a *map of mapping* (10d4 charges) and a 30% chance of being destroyed, inflicting 2d4 + 8 hp damage to every person within a 10' radius (save vs. spells for half damage).

### Map of magic and illusions

This map functions as a combination of the two types of maps mentioned in its name. Contained within the map are 10d4+10 charges. Each charge can be used to detect either magic, illusions, or invisible objects, with all of the range penalties and abilities noted for the two map types of which this map is composed. Additionally, charges may be used to render invisible objects visible as per the *map of illusions*. The map explodes when all of the charges are used up, causing 1d10 + 10 hp damage per person in a 10' radius. A save vs. spells applies for half damage; however, the user gains no save and always takes maximum damage, unlike with other sorts of exploding maps.

### Map of magic and secret doors

This map has all of the same functions as those mentioned in the *map of magic* and the *map of secret doors*. A single charge may be used to either detect magic or secret doors, but not both at once. Like

the *map of magic and illusions*, this map has 10d4 + 10 charges. Upon expiration of these charges, the map explodes, causing 1d12 + 8 hp damage to every person within a 10' radius. A saving throw vs. spells is allowed, though the user gains no save and always takes maximum damage.

### Map of magic and traps

This map is also similar in description to the *map of magic* — the added advantage being all of the abilities listed in the *map of traps*. This map also has 10d4 + 10 charges, each of which may be used to detect either magic or traps, or to negate any traps so detected. When these charges are expended, the map explodes, causing 2d4 + 4 hp damage to all within 15'. A saving throw vs. spells is applicable for

half damage, though the user takes maximum damage with no saving throw.

### Map of illusions and secret doors

This map functions as a combination of a *map of illusions* and a *map of secret doors*, with a single charge either detecting illusions, invisibility, or secret doors, or dispelling the invisibility on an object or being. This particular map has 10d4 + 10 charges. When all the charges have been expended, this map explodes, causing 1d12 + 10 hp damage to each person within a 10' radius (save vs. spells for half damage, except for the user who takes full damage with no saving throw).

### Map of illusions and traps

This map has 10d4 + 10 charges and functions as both of the map types noted in its name. A single charge will either detect illusions, traps, or invisible objects, and charges can be used to dispel invisibility on objects or persons. When all charges have been used, the map explodes, doing 2d6 + 4 hp damage to all within 15', with a saving throw vs. spells for half damage. The user, of course, gains no saving throw and always takes maximum damage.

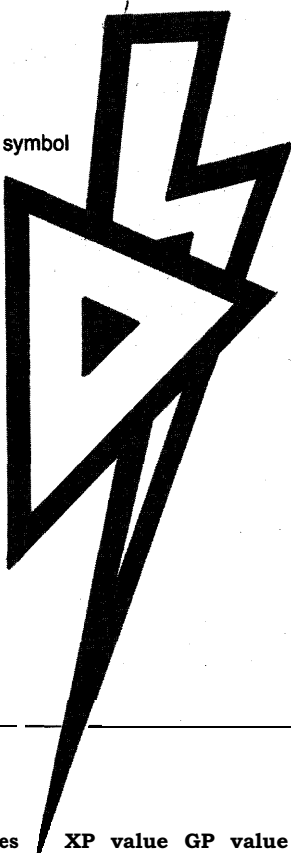
### Map of secret doors and traps

This map works as both a *map of secret doors* and a *map of traps* and has 10d4 + 10 charges. One charge may be used to detect either secret doors or traps, or charges may be used to disarm traps as per the *map of traps*. When all charges have been used, the resulting explosion does 3d4 + 4 hp damage to all within 10', with a saving throw for half damage. The user takes maximum damage and gains no save against it.

### Dane's version

This map was created by Dane through the use of the various techniques taught to him by Madd. This map has 20d6 charges. For the most part, this map works as a *map of magic and illusions*, as noted above. Additionally, *Dane's version* has the ability to cast one *permanent illusion* or one *programmed illusion* per day, and one veil per week, as a 16th-level illusionist. Each spell drains one charge from the map. The illusions last until dispelled or until the time limit expires, as given for the spells. Any attempts to disbelieve illusions created by this map are made at -2. This map is one of the rarest, as the services of an extremely powerful illusionist are required by the magic-user creating it (Dane was lucky enough to be both himself). When all charges have been used, the map bursts into flame as per a *fireball* from a 12th-level magic-user. Saving throws vs. spells are allowed for all within 20' for half damage, except for the user, who takes maximum damage without a saving throw. All items carried by the user take a -6 on their saving throws vs. *fireball* if this occurs. Ω

Dane's symbol



**Table 3**  
**Value Tables for the Magical Maps of Greyhawk**

Map	Initial charges	XP value	GP value
Map of mapping	30-120	3,500	21,000
Map of misleading	-	-	500
Map of magic	20-80	5,000	30,000
Map of illusions	20-80	6,000	36,000
Map of secret doors	20-80	5,500	33,000
Map of navigation	30-120	5,000	30,000
Map of traps	20-80	5,500	33,000
Map of distortion	-	-	500
Map of mapping and magic	20-80/10-40	6,000	36,000
Map of mapping and illusions	20-80/10-40	6,500	39,000
Map of mapping and secret doors	20-80/10-40	6,250	37,500
Map of mapping and traps	20-80/10-40	6,250	37,500
Map of magic and illusions	20-50	7,500	45,000
Map of magic and secret doors	20-50	8,000	48,000
Map of magic and traps	20-50	8,000	48,000
Map of illusions and secret doors	20-50	8,750	52,500
Map of illusions and traps	20-50	8,750	52,500
Map of secret doors and traps	20-50	8,250	49,500
Dane's version	20-120	9,500	57,000



# DUNGEONS & DRAGONS

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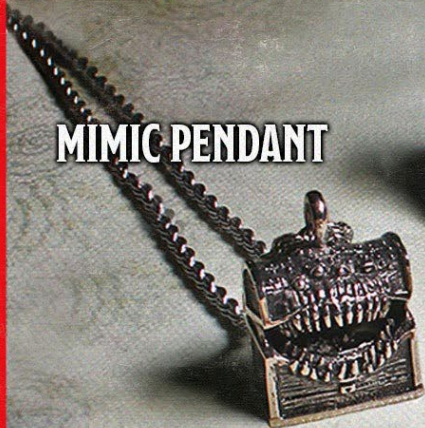
MIMIC PIN



IDOL RING



MIMIC PENDANT



TOMB OF HORRORS PIN



WARDUKE RING



D20 SPINNER PIN



TWIN DRAGON RING



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# Extra Life

Pastor Rory Philstrom shares his love of D&D as Dragon+ offers this platform to thank him for his generous Extra Life charitable donation.




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*In 2018 Dungeons & Dragons participated in its sixth consecutive year with the Extra Life charity, benefiting the Children's Miracle Network Hospitals. With huge appreciation to our entire community, we raised over \$200k—and as thanks to our generous donors, D&D Team members offered a series of rewards. These included Q&A discussions within Dragon+, which we are pleased to continue this issue with Rory Philstrom. We thank Rory for his support—and on behalf of the D&D Team, we look forward to taking part in **Extra Life 2019!***

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I've donated to **Extra Life** in the past, but 2018 was even more meaningful because of the recent birth of my son, Edan. He was born with spinal muscular atrophy, a rare genetic disease. Thankfully, it was caught on a newborn screening and we've been able to get some pretty amazing treatment from a local hospital, which is one of the Children's Miracle Network Hospitals that Extra Life raises money for. I know from personal experience that these hospitals do lifesaving work. There's more to gaming than just having fun—it can be a powerful way to bring people together to do real good in the world.



(Pastor Rory Philstrom)

I first played Dungeons & Dragons in elementary school. One of my first forays was through the TSR RPG/board game *Dragon Strike*. Soon after that my grandmother gifted me the 1991 black box version of D&D, which was a great intro to the game as it included a card-by-card solo adventure that gradually taught me the rules as I escaped from Zanzar's Dungeon. Between that and the cheesy *Dragon Strike*

instructional video, I learned quickly. I probably played the D&D solo adventure a half-dozen times when I couldn't convince my family or friends to join me, and I always had a blast.

I finally got something of a group together in Latchkey, a before-and-after school childcare program I attended. At that point I didn't really have any conception of what a campaign was. At most, we strung two or three sessions together in a continuous story. I'd stuff one of those big game boxes in my backpack, set it up and then cajole whomever I could to play with me and we would get as far as we got in the 45 minutes or so of free time that we had.

As I got older, I never found a group of friends that was interested in playing so the game itself fell by the wayside, although I did have a well-thumbed *Monster Manual*, a growing collection of pewter miniatures and I read every *Dragonlance* book I could get my hands on. I always enjoyed D&D and had consistently been looking for a way to get back into it. Who knew it would come through the church?

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(Select to view)

## Ministry of Gaming

I'm now a Lutheran minister and it was some of my fellow pastors who gave me a way back into playing D&D. We were hanging out at a church conference, discussing the McElroy brothers' podcast *The Adventure Zone*. I had never heard of the podcast but some of them were following it pretty closely. I perked up when I heard the brothers were playing Dungeons & Dragons. One of my friends said, "We need to find someone who knows how to play this game. I want to play!" Sheepishly I answered, "I used to play. I could teach you."

That was three and half years ago. Since then I've been DMing for over a dozen of us playing in a campaign that has now had its final session. The game grew so big I had to split it into two groups! The two parties alternated weeks as I ran them through a conjoined storyline in a homebrew world. It was fun because the actions of one group impacted what was going on in the other story. For the final session I brought them all back together and we had a massive twelve-person game.

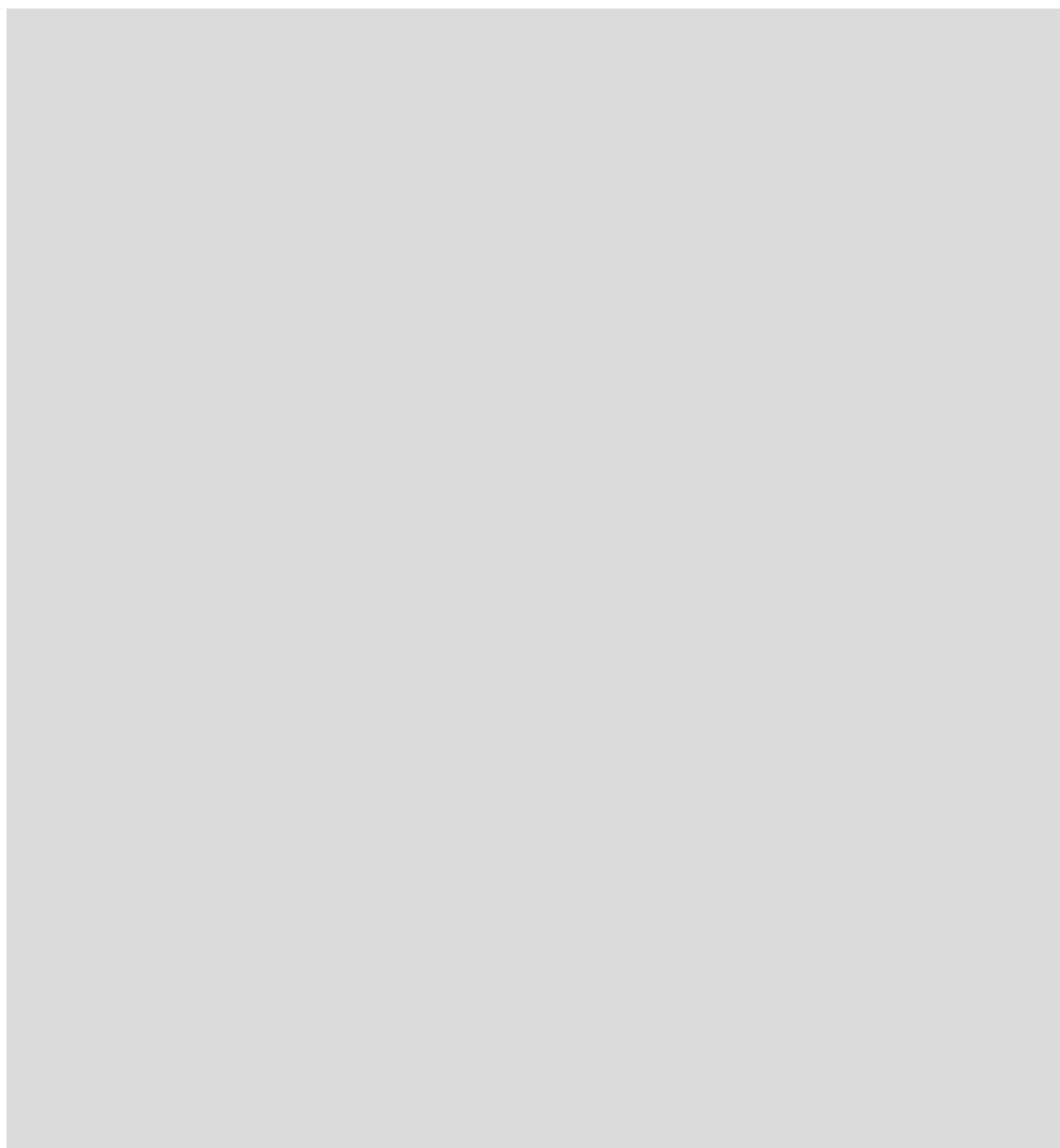
Playing as a pastor is interesting. I've discovered a lot of crossover in the skills it takes to be a good Dungeon Master and in the skills it takes to be a good pastor. Both are better when you have the ability to understand people's stories in a deeper way. Expressing empathy is a huge part of faith and an important skill which everybody could

afford to develop. Part of a pastor's role is managing groups of people while also caring for that community—good Dungeon Masters also need to play that role of shepherd at the table, trying to make sure that the game functions and moves forward and also that everyone's having a good experience. It's an interesting overlap.

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## Inclusive Play

What's also been interesting is interacting with the online community for D&D. When people find out I'm a pastor their response can be, "What are pastors doing playing this game?" Many people lived through a time when the game was demonized by Christian clergy so they think it is unusual to find us playing it. As a pastor who plays D&D I want to say, "It's my game too! I've been playing it for a long time." This game is for everybody, it doesn't matter who you are.





## SECRETARIAN

I've never heard a negative response from my faith community. I talk openly about the game, use it as a teaching tool, and have recently started running the Adventurers League at my church. No-one asks, "What is our pastor doing playing D&D?" The most common response I get is, "Can I play?"

Being a Christian, a pastor, and someone who loves Dungeons & Dragons, I've tried to "speak" to that space. I blog at



[Dungeonmasterpastor.com](https://dnd.dragonmag.com) about the overlap between life, D&D and the ministry. I have tried to explain how this game can help us think more deeply about not just the characters we play, but about our own character and the way we live in our own stories. The blog has been a great outlet for those thoughts. It's really my way of trying to demystify both the Christian community for D&D players that might not have a lot of interaction with it, and demystify the D&D community for Christians who might otherwise be denied a true interaction with it. I try and speak to the promise that each of those parts have, and show how they can engage with one another, as both of those communities have something to offer each other. It's been a fun and interesting topic to explore.

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## Pastors & Dragons

The group of pastors who play weekly were originally all based in Western North Dakota. In that region you're spread out and it's tough to find people to hang out with, let alone play a game. Using [Roll20](https://roll20.net) we were able to play our weekly game online. Since then we've all mostly moved out of North Dakota and are living elsewhere: I'm now in Minnesota, while others have found themselves in Wisconsin, New Mexico, and Ohio.

There was still a desire to play in person because there's a different kind of magic when you are face-to-face around a table. So in 2018 I

organized our first summer retreat so a bunch of us could get together and play. Not everyone from our group could make it though, and I thought, “What if I open this up and see if other people are interested?” From there it morphed into a D&D continuing education retreat for ministers and it went so well that we’re doing it again this year.

Thirteen of us came together in 2018, culminating with a final adventure around a huge table where everybody was playing 20th level characters. With a large group at that level I didn’t think even throwing a tarrasque at them would be a significant enough challenge. They were so powerful I had them face Tiamat and had to add a couple extra heads, so it was a seven-headed version instead of five!

The two extra heads were a shadow dragon head with its necrotic breath weapon and a sea dragon head (from *Tome of Beasts*) with its tidal breath weapon. In ancient near eastern mythos the classic enemy is the sea dragon, representing chaos. The Babylonian creation myth involves the hero/storm god Marduk slaying that dragon and turning its dead body into the creation. That dragon’s name... was Tiamat.

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## Spinning a Tale

One of the things I’ve learned in all this is that playing Dungeons & Dragons is a really great way to help people access the stories and characters from scripture. I’ve used it as a tool in this way in my middle-school Confirmation classes. It really helps to grab the students’ attention and engage their imaginations.

To start, everyone picks a person from the portion of *The Bible* we are studying and rolls them up as a D&D character. Then I throw them all together in a party, drop them into a particular biblical story, and turn it into a little adventure. D&D is something that has been fun to work with because you’re teaching kids and adults in an interactive way.

There are certain classic spiritual methods that are usually practiced alone—such as the Ignatian exercises in the Catholic tradition—which use a mix of meditation,

prayer, and imaginative contemplation to help people deepen their spirituality. The exercise is to take a passage of scripture and use your imagination to place yourself within it, walking around and interacting with the people. Roleplaying games offer a way to take this solo practice and do it collectively, which has the potential to provide a richer experience. Participating in this as a community, you also learn to listen to, support, and understand one another. Imagination is one of God’s gifts to us, and it’s great to exercise that gift using play.



(Edan Philstrom)

## Community Action

Gaming is a neat way to bring people together and build community, for no other purpose than simply hanging out and paying attention to the relationships you’re building around the table. When you can bring people together for an even greater good, as Extra Life has been able to do by helping people raise money for the Children’s Miracle Network Hospitals, it turns into an even more powerful thing.

Playing D&D can help you grow as a person as your imagination becomes more engaged and complex, and you’re able to hold new things in mind. How we imagine impacts how we act in the world because when we don’t know something, our imaginations fill in the gaps. We can plug those gaps with simple stereotypes, clichés, and prejudices—or we can





open ourselves up to new possibilities and wonder.

Right now the world needs a more complex imagination about how we perceive one another as people.

It's important to be able to look at everyone in the world and see people with unique backstories, abilities and powers—there are no cardboard NPCs. There's real joy in finding out these stories about one another. Being curious about each other and being willing to share in one another's stories is one of the first steps in loving one another.

**Pastor Rory Philstrom** runs the **Pastors & Dragons Retreat** for clergy and people of faith and the second annual event takes place at the Mount Olivet Conference Center in Farmington, MN on August 6-9, 2019. He lives in Minnesota with his wife Carolyn (who is also a pastor) and his son Edan.

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# The Mountain Goats: In League

# with Dragons

From the start of our conversation with musician John Darnielle, it's obvious he has an affinity for dragons. From a very early age he was fascinated by these mythological creatures and wanted to learn more.

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“When I got to the fifth grade, they started asking you to pick your own subject to write a report about. And the first thing I wrote about was dragons. I looked at the history of Chinese and Welsh dragons, and I still remember the green translucent sleeve I put the report in,” the singer/songwriter tells *Dragon+*.

“The Chinese dragon is generally friendlier. It’s interesting to me that in some cultures a dragon is viewed as a blessing to the town, even if it occasionally gets out of hand and something has to be done about its behavior. But in the Welsh tradition, you slay the dragon.”

Being a fan of these breathtaking, winged creatures, that tendency to want to wipe out dragons has always bothered Darnielle. He traces it back to the first time he read *The Hobbit* and the conversation between Bilbo and Smaug.

“Smaug is clever and hilarious. So if you’re on Team Bilbo there I do not relate to you. I’m Team Smaug and I’ve always felt like that. Bilbo has no business even being there, he’s there to steal Smaug’s stuff! I say don’t slay the dragon, slay the people who want to slay the dragon.”

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## Dragons meet Dungeons

With such a love for dragons at an early age, it seems a natural fit that Darnielle would find his way to the roleplaying possibilities offered by D&D. Yet his first steps into a dungeon didn't exactly go to plan.

“When I went to junior high I saw a sign advertising a Dimensions & Dragons Club. I was a big fantasy fan—it was all Ursula Le Guin and J.R.R. Tolkien for me and I can still write the name Gollum in elven runes because he was my favorite character. So I followed the sign and went in,” he remembers.

“I know that a lot of people who are good at math were attracted to roleplaying but I don't have a head for numbers, I'm much more of a storyteller. And I got there and we all sat down to play and it was just an entry level dungeon. And we ran into a ghost and the DM said, ‘What do you want to do?’ I said, ‘Well, I attack him.’ And the DM said, ‘Oh no, if you attack him, you'll die. I would run if I were you.’ I thought everyone has a fighting chance, right? But when it's just about the numbers, that's not the case.

“So I rolled and I died, and I decided I wasn't a fan of this game and I didn't play it again for several decades. In fact, I didn't return to it until the gaming group I play with learned that I hadn't ever properly played the mother of all tabletop games. Thankfully it's more about collaborative, storytelling play these days—Jason Morningstar, who writes games such as *Night Witches*, is part of my group.”

## Embracing Myths

While he might be a late devotee to Dungeons & Dragons, Darnielle's music has always included mythological themes, all the way back to the second cassette he ever released.

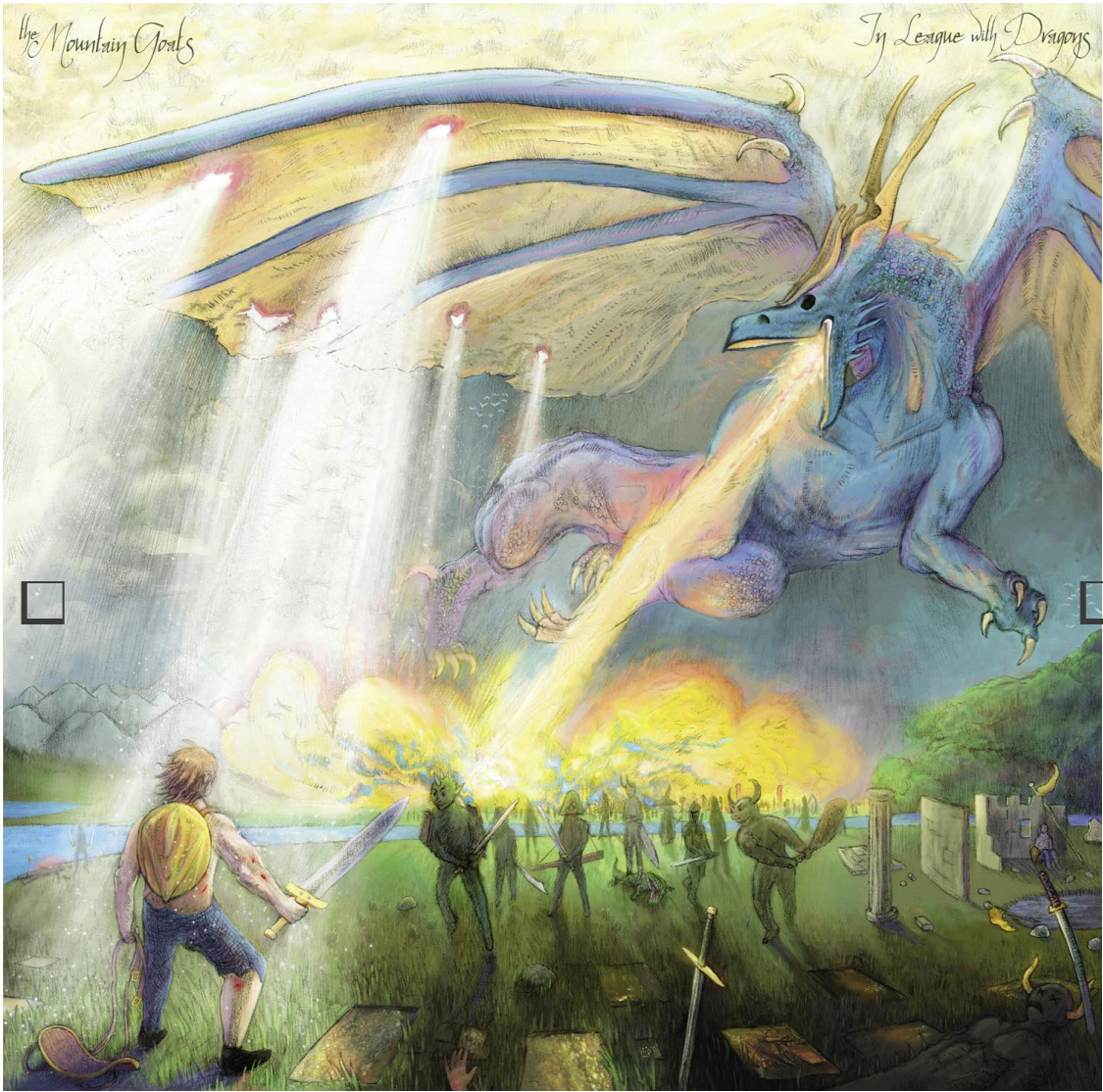
“I used to be super into Aztec folklore, and ever since I've been four years old I've been into Arthur Rackham illustrations. Arthur's work has hugely inspired me. I would gaze at his giant in the *Jack and the*

*Beanstalk* story in awe and horror.”

It’s therefore no surprise to learn that his latest work, *In League with Dragons*, is inspired by D&D, even if he doesn’t consider it a concept album.

“It grew out of a rock opera I was working on called *River’s End*. It was a story about an aging wizard—because prior to *Harry Potter*, all wizards had to be aging— and naturally his powers are declining because that is another very well-known wizard trope. He’s the leader of a seaside village called River’s End, which is facing an attack by hybrid wolf creatures who are coming in by sea. The village has to rely on this wizard who may eventually expend all of his powers trying to defend their small and probably doomed community from this attack.”

The rock opera’s loss is our gain. And as the project widened, so did the focus of the tracks Darnielle was working on.



(front)



Gatefold art (Select to view)

“As always happens when I’m working on a concept, I started writing



other stuff. What happened is that I started to see the themes that lie beneath fantasy stories.” he recalls. “So I wrote a song about a baseball player named Doc Gooden, who himself was an aging wizard at the time. He had been a phenomenon as a kid, but his powers declined as they will if you’re in sports and a human being. I also wrote one about Ozzy Osborne during his heavy phase, when he missed a show in ’75 because he was passed out in his hotel room. Storytelling—especially genre storytelling—all points to more general themes. It’s as if the dragon is a skin, a creature who represents the ideas we all share.

“I picked the songs I liked from *River’s End*, such as ‘Clemency for the Wizard King’ and ‘In League with Dragons’ to see if they played well with all these others. The finished album is one-third dragons and wizards, one-third public figures in decline, and one-third detective stuff, as heard in the track ‘An Antidote for Strychnine’.

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[Learn more](#)

## Character Building

With such an interesting writing process and a wide span of themes, it seems reasonable to assume that a close look at the album art and the song lyrics might reveal characters Darnielle has embodied in previous campaigns.

“If you see any priest in my work, I’ve probably played them. There’s a game called *Dogs in the Vineyard* where you play a Mormon missionary and I’m given to embodying any kind of priest,

especially ones who use magic such as clerics. And the wizard-king himself—that guy is bound and is incapable of freeing himself and that’s certainly a character you would see me play around the table.

Who Shall Never Fail stats



**WHO SHALL NEVER FAIL**  
*Conqueror dragon, lawful good*

**Armor Class** 22 (natural armor)  
**Hit Points** 118 (20d10 + 224)  
**Speed** 40 ft., fly 80 ft., swim 40 ft.

STR	DEX	CON	INT	WIS	CHA
18 (+4)	14 (+2)	27 (+8)	18 (+4)	15 (+3)	28 (+6)

**Saving Throws** Dex +8, Con +15, Wis +8, Cha +16  
**Skills** Insight +9, Perception +9, Persuasion +16, Stealth +9  
**Damage Immunities** fire  
**Senses** Blindsight 60 ft., darkvision 120 ft., passive Perception 26  
**Languages** Common, Draconic  
**Challenge** 24 (82,000 XP)

**Amphibious.** The dragon can breathe air and water.

**Legendary Resistance (3/Day).** If the dragon fails a saving throw, it can choose to succeed instead.

**Allyed Hunter (1/day).** The dragon chooses one ally and one enemy creature it can see within 90 feet of it and forges a mystical bond between itself and those creatures. For 1 hour, the dragon and the chosen ally deal an extra 1d6 damage to the chosen enemy when either one hits the enemy with a weapon attack, and both the dragon and the chosen ally have advantage on any Wisdom (Perception) or Wisdom (Survival) checks made to track or locate the chosen enemy.

**Prideful.** The dragon has disadvantage on Persuasion checks made against it that appeal to its vanity.

**ACTIONS**

**Multitask.** The dragon can use its Frightful Presence. It then makes three attacks: one with its bite and two with its claws.  
**Bite.** Melee Weapon Attack: +17 to hit, reach 15 ft., one target. Hit: 21 (2d10 + 10) piercing damage.

**Claw.** Melee Weapon Attack: +17 to hit, reach 10 ft., one target. Hit: 17 (2d6 + 10) slashing damage.

**Tail.** Melee Weapon Attack: +17 to hit, reach 20 ft., one target. Hit: 19 (2d8 + 10) bludgeoning damage.

**Frightful Presence.** Each creature of the dragon's choice that is within 120 feet of the dragon and aware of it must succeed on a DC 24 Wisdom saving throw or become frightened for 1 minute. A creature can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success. If a creature's saving throw is successful or the effect ends for it, the creature is immune to the dragon's Frightful Presence for the next 24 hours.

**Fire Breath (Recharge 5-6).** The dragon exhales fire in a 90-foot cone. Each creature in that area must make a DC 23 Dexterity saving throw, taking 71 (13d10) fire damage on a failed save, or half as much damage on a successful one.

**LEGENDARY ACTIONS**

The dragon can take 3 legendary actions, choosing from the options below. Only one legendary action option can be used at a time and only at the end of another creature's turn. The dragon regains spent legendary actions at the start of its turn.

**Detect.** The dragon makes a Wisdom (Perception) check.

**Tail Attack.** The dragon makes a tail attack.

**Wing Attack (Costs 2 Actions).** The dragon beats its wings. Each creature within 15 feet of the dragon must succeed on a DC 25 Dexterity saving throw or take 17 (2d8 + 10) bludgeoning damage and be knocked prone. The dragon can then fly up to half its flying speed.

**Charm (Costs 3 Actions).** The dragon targets one humanoid it can see within 30 feet of it. If the target can see the dragon, the target must succeed on a DC 18 Wisdom saving throw or be charmed by the dragon. The charmed target regards the dragon as a trusted friend to be heeded and protected. Although the target isn't under the dragon's control, it takes the dragon's requests or actions in the most favorable way it can.

Each time the dragon or the dragon's companions do anything harmful to the target, it can repeat the saving throw, ending the effect on itself on a success. Otherwise, the effect lasts 24 hours or until the dragon is killed, in a different plane of existence than the target, or takes a bonus action to end the effect.

“I’m so amped to have this dragon become a D&D monster! I haven’t really gendered the dragon because one thing I’ve always liked about fantasy worlds is you don’t have to gender everything—they’re all creatures,” John Darnielle says as he describes the creature wreaking havoc on his album cover. “Even though the dragon is very blue that’s not lightning coming out of its mouth, it’s fire. And they definitely have some age because I prefer them to be an old dragon.

“I also imagine the dragon being very charismatic but in a darker, more seductive way. They’d have that kind of irresistible glare. They’re also very strong but that can be as much a dragon’s weakness as its strength. When you don’t meet a lot of people or other creatures who can defeat you in battle you become arrogant. I imagine pride is another major weakness.

“That’s tempered by this dragon’s greatest strength: loyalty. This is not blind loyalty and presumably the wizard has done some kindness to the dragon to merit it. One of the best fables is the removal of the thorn from the lion’s paw. I also think because this dragon has aged, its vision may be bad. Maybe at some point the warrior has either helped the dragon to find food and water, or provided shelter by hiding the dragon or protecting it from harm.

“We know we live in a world where we don’t have any dragons. So your dragon is a reflection of a value you hold dear. The way I

see it, this dragon is a reflection of the wizard at the end—and his value is loyalty.”

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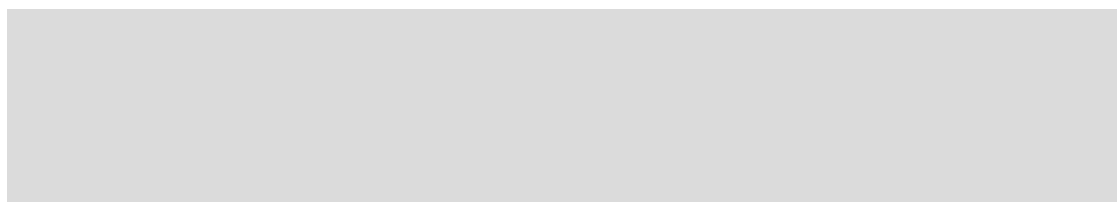
“I will now also use dice to make decisions for my characters sometimes, such as whether somebody lives or dies. If I’m not sure where to take a story, I’ll roll. And that’s fun. I’ve actually given characters in the books I’m writing stats and random attributes.

“That’s a good way to build a side character. Here’s somebody who’s going to come on stage, do a couple of things and then leave. But before they go you wonder what they’re really like? That’s been a very effective way for me to build characters over the past four or five years.”

When the album was first announced in January 2019, Darnielle got to play a very special live set at the Wizards of the Coast headquarters in Seattle. He’d been there **once before** to talk about his dark novel *Wolf in White Van*, about a man who runs an interactive play-by-mail game.

“A lot of gaming people noticed that book and I went there to be interviewed. But to play in front of the dragon as we announced this new album was amazing. It really was the greatest. It’s a remarkably cool environment because it’s full of people who love what they do and enjoy spreading the good news of gameplay. There are politics in any sub-cultural space but the actual space of play is so infinitely free and great, and that’s what it feels like there.”

Mountain Goats’ **New Tour** takes place from 26 April to 24 November 2019, opening in Washington, DC and ending its European leg in Lisbon, Portugal. You can find more details at the official **Mountain Goats website** and connect with the band on **Facebook** and **Twitter**.







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## WHO SHALL NEVER FAIL

Gargantuan dragon, lawful good

**Armor Class** 22 (natural armor)

**Hit Points** 518 (28d20 + 224)

**Speed** 40 ft., fly 80 ft., swim 40 ft.

STR	DEX	CON	INT	WIS	CHA
30 (+10)	14 (+2)	27 (+8)	18 (+4)	15 (+2)	28 (+9)

**Saving Throws** Dex +9, Con +15, Wis +9, Cha +16

**Skills** Insight +9, Perception +9, Persuasion +16, Stealth +9

**Damage Immunities** fire

**Senses** Blindsight 60 ft., darkvision 120 ft., passive Perception 26

**Languages** Common, Draconic

**Challenge** 24 (62,000 XP)

**Amphibious.** The dragon can breathe air and water.

**Legendary Resistance (3/Day).** If the dragon fails a saving throw, it can choose to succeed instead.

**Allied Hunters (1/Day).** The dragon chooses one ally and one enemy creature it can see within 90 feet of it and forges a mystical bond between itself and those creatures. For 1 hour, the dragon and the chosen ally deal an extra 1d6 damage to the chosen enemy when either one hits the enemy with a weapon attack, and both the dragon and the chosen ally have advantage on any Wisdom (Perception) or Wisdom (Survival) checks made to track or locate the chosen enemy.

**Prideful.** The dragon has disadvantage on Persuasion checks made against it that appeal to its vanity.

### ACTIONS

**Multiattack.** The dragon can use its Frightful Presence. It then makes three attacks: one with its bite and two with its claws.

**Bite.** *Melee Weapon Attack:* +17 to hit, reach 15 ft., one target.  
*Hit:* 21 (2d10 + 10) piercing damage.

**Claw.** *Melee Weapon Attack:* +17 to hit, reach 10 ft., one target.  
*Hit:* 17 (2d6 + 10) slashing damage.

**Tail.** *Melee Weapon Attack:* +17 to hit, reach 20 ft., one target.  
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## THE DRAGON'S LAIR

Who Shall Never Fail makes its home near a besieged seaside community called River's End, which is ruled by a benevolent wizard. As such, the dragon considers the entire extent of the community its lair, as well as its protectorate.

Despite its moniker, the dragon is still a mortal creature, and it is of advanced age and has lost some of its sight. In order to aid its protective mission, the dragon partners with warriors chosen to help defend River's End. For as long as the warrior currently partnered with the dragon commits to this cause, the warrior's own stronghold in River's End functions as if part of the dragon's lair, allowing the warrior or the dragon to use the dragon's lair actions.

### LAIR ACTIONS

On initiative count 20 (losing initiative ties), the dragon or its chosen warrior takes a lair action to cause one of the following effects; the dragon or warrior can't use the same effect two rounds in a row:

- The lair falls under the effect of a *guards and wards* spell that lasts until the next dawn, with specific effects chosen by the dragon or the warrior.
- A strong wind blows within the lair. Each creature within 60 feet of the dragon or the chosen warrior must succeed on a DC 15 Strength saving throw or be pushed 15 feet away from the dragon or the warrior and knocked prone. Gases and vapors are dispersed by the wind, and unprotected flames are extinguished. Protected flames, such as lanterns, have a 50 percent chance of being extinguished.
- Flames erupt from a point on the ground the dragon or the chosen warrior can see within 120 feet of it, creating a 20-foot-high, 5-foot-radius vortex of fire. Each creature in the vortex's area must make a DC 15 Dexterity saving throw, taking 21 (6d6) fire damage on a failed save, or half as much damage on a successful one.

### REGIONAL EFFECTS

River's End and the surrounding region benefit from the dragon's magic, which creates the following effects:

- Whenever a creature that can understand a language sleeps or enters a state of trance or reverie within 20 miles of River's End, they dream of the settlement's

### STRENGTH AND LOYALTY

Though this dragon's true name might never be known, it goes by numerous monikers, including Who Shall Never Fail, That Which Will Never Fall, and Fortress of River's End.

I'm so amped to have this dragon become a D&D monster! I haven't really gendered the dragon because one thing I've always liked about fantasy worlds is you don't have to gender everything—they're all creatures. Even though the dragon is very blue that's not lightning coming out of its mouth, it's fire. And they definitely have some age because I prefer them to be an old dragon.

I also imagine the dragon being very charismatic but in a darker, more seductive way. They'd have that kind of irresistible glare. They're also very strong but that can be as much a dragon's weakness as its strength. When you don't meet a lot of people or other creatures who can defeat you in battle you become arrogant. I imagine pride is another major weakness.

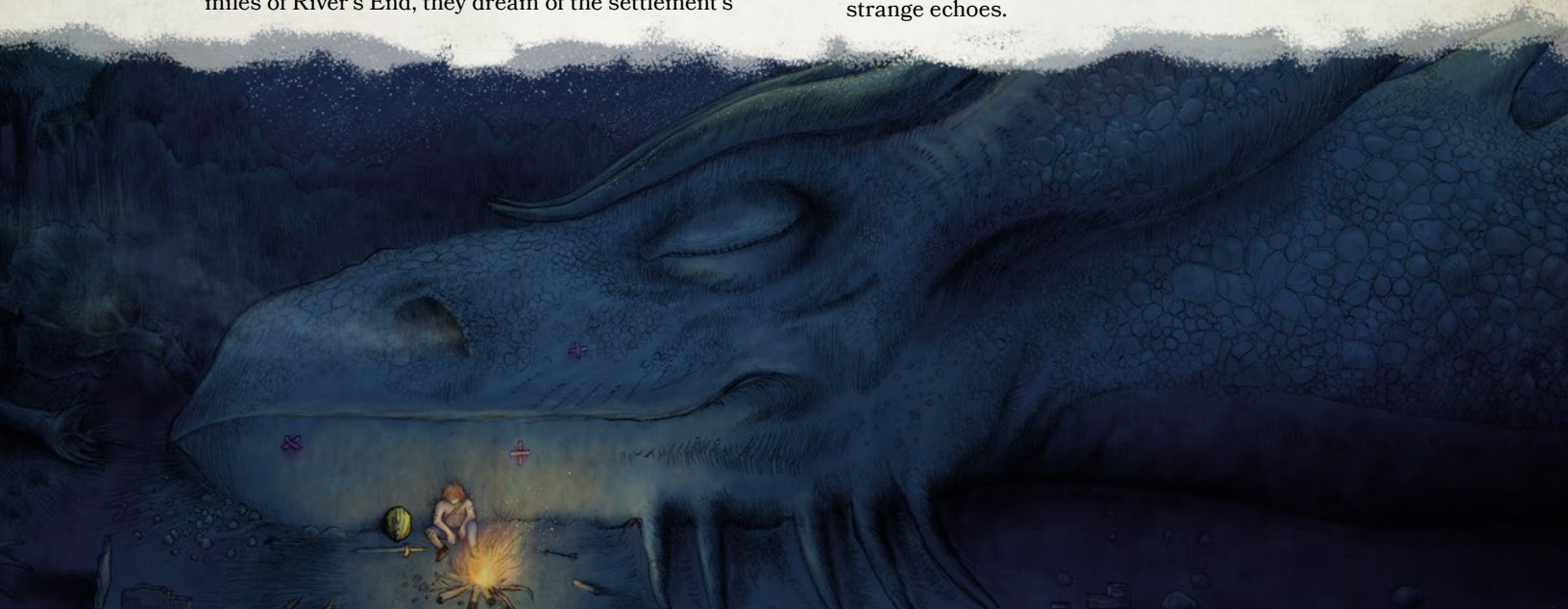
That's tempered by this dragon's greatest strength: loyalty. This is not blind loyalty and presumably the wizard has done some kindness to the dragon to merit it. One of the best fables is the removal of the thorn from the lion's paw. I also think because this dragon has aged, its vision may be bad. Maybe at some point the warrior has either helped the dragon to find food and water, or provided shelter by hiding the dragon or protecting it from harm.

We know we live in a world where we don't have any dragons. So your dragon is a reflection of a value you hold dear. The way I see it, this dragon is a reflection of the wizard at the end—and his value is loyalty.

—John Darnielle

beauty and are drawn to visit and pay homage to its protector dragon.

- Water sources within 1 mile of River's End are supernaturally clean, and alcohol never spoils while in the region. If any creature intent on threatening or harming River's End or its people drinks the local water or alcohol, or any alcohol brought into the region, the creature regurgitates the liquid within minutes.
- Singing or performance made within 1 mile of River's End is always exceptionally fine, adding a +1 bonus to any Performance check and to any roll of a Bardic Inspiration die.
- In any area of the region in which they are present, the dragon and its chosen warrior can be accompanied by illusory sounds chosen by each, such as soft music or strange echoes.





# Streaming Highlights

This issue's visual highlights include livestream chills, painting masterclasses and epic homebrew content to buff up your campaigns.

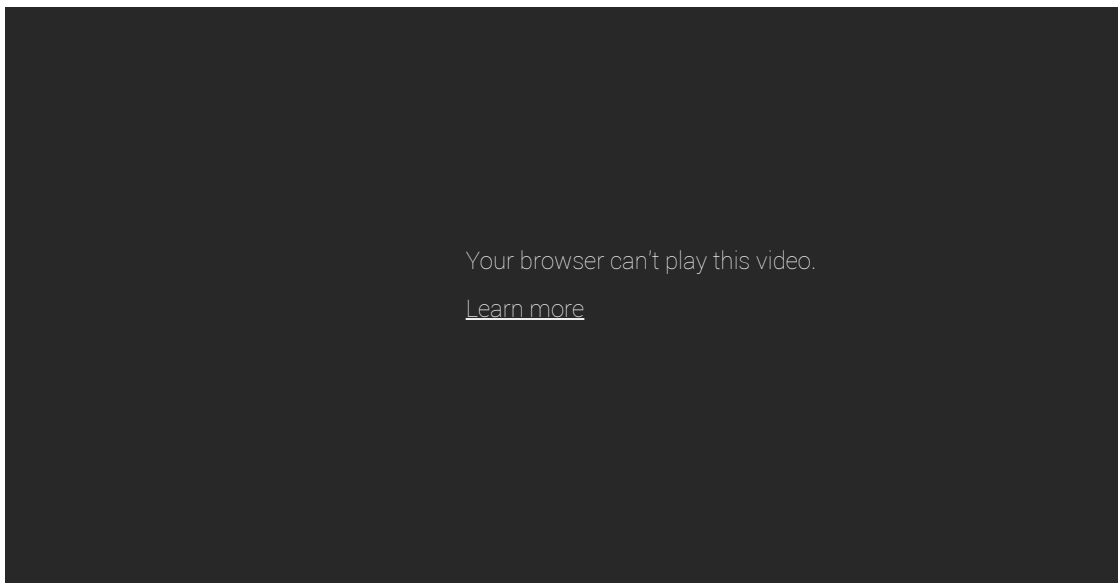


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## TALES FROM THE MIST

*Tales from the Mists* is a moody, atmospheric D&D actual play following the exploits of four natives of the Demiplane of Dead. Traveling alongside them are mysterious guests who will do their damndest to either help or hinder our heroes. In their wake are the burnt ruins of those who would harbor the Darklords of Ravenloft, ahead of them lies a dark destiny... now that they have washed up on the shores of the Islands of Terror, what has Fate in store for them?

Join Dungeon Master **TK Johnson** as they lead **Lysa Chen, Kayla Cline, Hadeel al-Massari, and Ashley Warren** (as well several special guests!) to the soul-crushing depths of the Sea of Sorrows.



*Tales from the Mists* returns with Season 2 in August and you can catch up with the story so far by watching all episodes on the [stream's website](#). T.K. Johnson's free spooky stories can also be found at [their website](#) and very soon in print in a collaborative set of short stories and comics with [Kayla Cline](#).

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## HOME BREW CREW

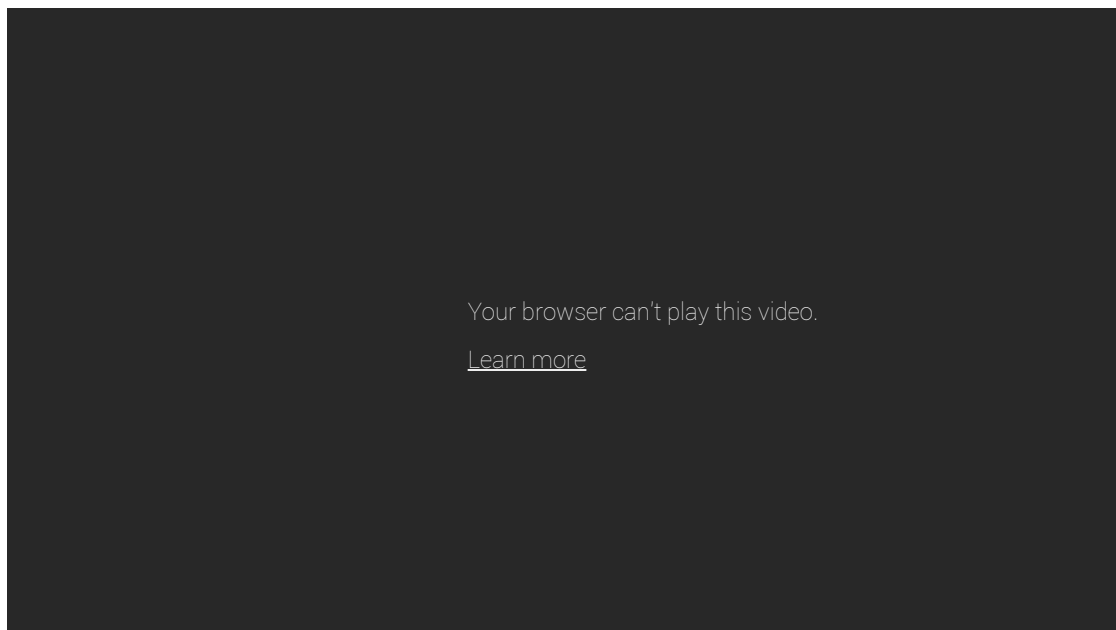
There are now so many great D&D home brew races, classes, rules, and items it's sometimes hard to choose something balanced and fun to play. That was the starting point for *Home Brew Crew*, which sees Sean Dimagiba and Tony Klarich hunt down the best user-generated content for fifth edition D&D.

*"Home Brew Crew* actually started when we were trying to balance a dragon knight class that one of our players brought to a campaign. In the process we found some great creations out there that were completely balanced and playable but were just being overlooked," Klarich tells *Dragon+*.

*"People tend to think of home brews as being over-powered but there are some really great brews out there if you take the time to sort through them. The long and the short of it is we thought there should be a place where players and DMs alike can find balanced homebrew content that isn't game breaking."*

*"We loved looking through all of these awesome creations and it got*

us thinking on how we can expose these to more people,” adds Dimagiba. “We figured the best way would be to make videos, and before you know it we had started a YouTube channel and were having discussions on different media outlets. Ultimately, we want to foster a community for those who love to make and create homebrewed content.”



Klarich offers some pointers when it comes to crafting a great home brew, including creativity, playability, party perspective, and balance. With classes, for example, he says it’s not about doing *everything*, it’s about doing one thing well. The four elements he looks for are:

1. Is it easy to pick-up and understand?
2. Does it take away from any other class’s role or does its addition make it less fun for others?
3. Does it bring something fresh or add something that was missing from the game?
4. Is it fair to the DM?

“If the answer to those questions are generally positive, it’s usually a good brew,” he concludes.

When *Dragon+* spoke to the pair they were preparing for their first streamed campaign, which playtests people’s home brewed classes, races, and monsters each week. “We figured it was the next logical step,” says Klarich. “Hopefully it turns out to be something cool



where people submit their creations and the story is driven by a mix of the home brewing community. We're really excited about it!"



[Watch now](#)

You can find the full playlist of *Home Brew Crew* videos on [YouTube](#) and can connect with Sean and Tony on [Facebook](#) and [Twitter](#) to submit your own material for review.

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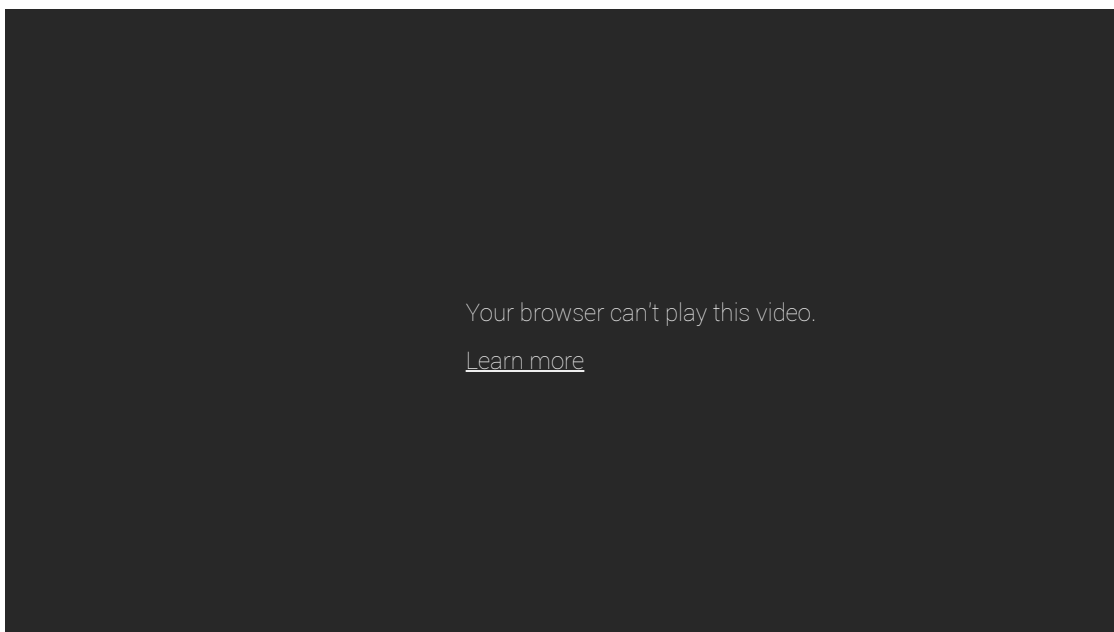
## REALMSMITH

RealmSmith's Jason Azevedo showed us how to paint the ferocious owlbear from Nolzur's Marvelous Miniatures Back in *Dragon+ Issue #21*, providing simple techniques to help you take your mini to the next level.

He has since been kind enough to give us a sneak peek on a project that's sure to delight budding artists: "We have quite a bit brewing but I can tell you that we're going to be launching a weekly painting show on the D&D Twitch channel soon! The first four weeks we'll be focusing on the new Young Dragons from Wave 8 of *WizKids' Unpainted* line of miniatures."

It's obviously difficult to narrow it down to one figure but we're also keen to know if he has a favorite from all those he's painted so far?

“I’d have to say the beholder,” he reveals. “I really got to put my heart and soul into that one and it’s such an incredible mini.”



Jason Azevedo’s new weekly painting show will appear on the official **D&D Twitch channel**. You can also watch his previous painting masterclasses on **YouTube** and enjoy the D&D livestreams he appears in by visiting the **RealmSmith website**.

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## TYPECAST RPG

Six writers. Three cameras. Infinite worlds. Join author and Dungeon Master Dan Wells ( *I am Not a Serial Killer*) as he leads adventures in the world of Vaeron, where giant eldritch horrors float dormant above the Bonelands below. The party made up of his fellow scribes includes:

- Fleeda, a Stone Age human druid with complicated family problems (played by Charlie N. Holmberg, *The Paper Magician* series).
- Seggrwyrd, the gentlest—and biggest—Jotunnblut barbarian you’ve ever met (played by Alan Bahr, founder of Gallant Knight Games).
- Grummund, a scoundrel sky dwarf pirate you’ll cheer for (played by Robison Wells, *Variant*).

Grisk, a half-orc rogue torn between profit and faith, and willing to switch allegiances for the right reward (played by Mari Murdock, *Legend of the Five Rings* contributor).

- Krustov, the necromancer cleric and atheist—yes, it’s that confusing (played by Brian McClellan, *The Powder Mage Trilogy*).



“The authors we have are amazing, and it’s going to be great!” Wells tells *Dragon+*, and that’s before he mentions another huge name who loves D&D and *may* get the opportunity to appear as a super-secret special guest. But we’re not risking death by a million papercuts by sharing that name!

The *TypeCast RPG* livestream begins on [Twitch](#) on April 23 at 7pm Mountain Time. You can connect with the authors on [Twitter](#), [Facebook](#) and at the stream’s [official website](#).

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BACK TO TOP









## Fiction: Under the Cover of Fog

Merret, a covert agent of House Dimir, works a lowly position on the docks until he stumbles upon life-changing magic...

Nicky Drayden

NOTE: The following tale comes to us from *Magic: the Gathering*'s Ravnica collection. We're pleased to offer it in support of the D&D *Guildmaster's Guide to Ravnica* sourcebook, and hope it helps further shape your experience of that world.

We were also thrilled to have author Nicky Drayden recently visit the Wizards of the Coast offices to discuss more of her work and writing! Follow her at [NickyDrayden.com](https://nickydrayden.com).

A silver-winged surveillance fly buzzes near my ear, and I resist the urge to shoo it away. Whoever had worked the magic on it had done a shoddy job, first-year mind-mage probably. Seems like the bug spends more time staring at me than helping track down weapons shipments. My first few weeks of working the docks I hadn't found much, but now not a day goes by without me uncovering a crate full of jewel-encrusted battle mallets, or bone-carved armor, or poison-infused knives. Tension is brewing in Ravnica, I'm sure of it, but House Dimir doesn't expect me to think. They expect me to work these covert jobs without getting caught. With crates stacked a dozen high and crammed into a maze of thin passageways, my job is simple—quick crowbar to the lid, crack the crate's seal, just enough to let the bug fly inside, then it zips back out, and we move onto the next... only this time, a gleam inside the crate catches my attention.

“Buttress South Whiskey,” the label reads, and without another thought, the whiskey bottle is in my hands. Expensive, enchanted, and aged in casks made from thousand-year-old trees poached from Selesnyan forests. Immoral? Maybe. Lucrative? Definitely. Serves them right for not sealing the crate with a stronger spell. The bug chirps at me, urging me on, but it's too late. My mind's already imagining the pile of gold zinos I could get for it. The long, slim bottle would fit nicely into the pocket of my trench coat. No one would notice. Suddenly, the bug whistles, then I look up, now all too aware of the approaching footsteps I should have been listening for. Sloppy, Merret, sloppy. Fog swirls, obscuring me from view, and in those last few moments of bought time, I shove the bottle snugly into the divot of packing straw, gently tap the lid closed, and then try to look inconspicuous.

“Ah! Merret!” says Grimbly Wothis, my boss, arms crossed over his wide chest, horns scraping against the stacked crates on either side of him. He's half-man, half-bull, total grind-hard. “Just the guy I was looking for.”

“Sir?” I say, averting my eyes, trying to blend into my surroundings. Wishing I could become invisible.



“Fog’s too thick, and I’ve got a potential investor wanting to see the harbor. Clear it for me.”

“Can’t Warwick do it?” I ask. A little fog I can handle, but despite a year of training, I don’t have enough focus to clear the harbor. Can’t concentrate hard enough to inflict nightmares or purge memories. As a covert agent of House Dimir, I don’t have much to offer except the ability to work a crowbar of malintent.



“Warwick’s out. And Bender, too. You’re all I’ve got.” He looks me up and down, nostrils flaring. “Unfortunately.”

“Thanks for the vote of confidence.”

“How’s this for confidence... you don’t clear it, you don’t get your pay for today?”

“I’m on it, boss,” I grumble. Should have taken the damn bottle. There’s no way I’m going to get this fog cleared. Bills are overdue, wife and kids are hungry. Another day with docked pay and deeper in debt. I amble up to the very edge of the deepest pier and focus on the magic all around me. I pull, drawing the power in like an inhale of glass shards, and then release, a force from within me beating like thunder against the inside of my eardrums. Fog swirls, barely, clearing about halfway to the other side of the river, just enough to reveal a sleek, Simic schooner with spiral-embellished sails cutting through the water. Two merfolk keep pace beside the boat. The one

in the lead turns toward me, scowls, then presses a webbed palm against the hull of the ship. Within seconds, the schooner fades into shimmering blue-green ripples, indistinguishable from the choppy river water unless you knew right where to look.

Grimbly Wothis stomps his hooves, his deep, roaring laugh a near-perfect match to the blare of a fog horn. “Didn’t see that, did we?” he says, turning to his investor, his mischievous smile stretched wide. “The cover of fog is a key selling point for the kinds of ships that sail through these parts, and as you’ll come to find, it is a very profitable one. Tomorrow, I will show you the harbor. Tonight, we will drink to the beginnings of a new partnership!” Grimbly Wothis slaps his massive, furred hand against the investor’s back, moving him along, but not before aiming a soul crushing glare down at me.



My feet pad softly against the wet steps to my apartment building, avoiding the crunch of leaf litter piled in the corners. Tenement buildings crowd together, their spires jutting up like an enormous mouth full of pitted fangs. Sun doesn’t shine here. Ever. Keyhole Village isn’t the worst neighborhood we could have ended up in by far, but sometimes the gloom gets to me.

Nine stories up, I sneak a peek into an open window. Our small kitchen looks like it’s been hit by a rage spell, overturned bowls and measuring spoons spread across the counter. Tashi’s balancing the baby on her hip as she conjures minor healing salves from a blend of arrowroot and boar spice to sell at market. She’s working under the dim light of a single candle floating uncomfortably close to the loose fabric of her cloak—it’s the green cloak with the golden leaves printed on the trim. I seem to remember it fit fine, once.

I turn the knob and step inside. House Dimir has nothing on the traps that litter our floor. Wooden blocks sit in wait, ready to impale a bare foot with their sharp corners. A wheeled xylophone made of rib bones offers a fast track to a broken neck. I step around them, nearly second nature now, and get ready to break the news to my wife.

“Merret! Finally,” Tashi says, exasperated. She shoves the baby into my arms, who is almost a year old now, but he’s still as fussy and listless as a newborn. He barely weighs anything at all, his nose a

constant dribble of snot. Two seconds of holding him, and it's all over my lapels.

"Daddy!" Soche, my oldest, comes barreling up to me, head hitting right in my gut. I bite back the pain as I force a smile onto my face.

"Soche, shouldn't you be in bed?" I ask.

"I wanted to see you, Daddy."

"You've been good for your mother today?"

"An absolute terror," my wife grates at me. "Broke a bottle of mat'ti root essence. Whole thing ruined! Where are we going to get money to replace that? Money to run the gas lamps so I'm not hunched over this candle all day? Money to feed the baby?"

"I brought home a dozen apples yesterday," I remind her, hoping it will stall the next question. Where's the pay from today? The job at the docks may be a covert assignment, but the money's real, and it's the only thing keeping us afloat.

"They're mush, Merret. Market mush. Baby eats and eats and isn't getting any bigger. He needs real food. The kind you get from a proper grocer. Something that will fill him!"

"I need filling, too!" Soche yells, patting her belly. "And mum!"

"To bed!" my wife scolds her, and little feet pad against the stone floor. Soche ducks into her sleeping nook next to the unlit hearth, then buries herself in a mound of threadbare covers, tattered warming spells drifting off them like tufts of shed fur.

"I..." I open my mouth, but for the first time, I notice how sunken my wife's face has become. A lump catches in my throat, and the words just won't come out. "I didn't—"

"Get the food, Merret. I don't care how." She pries the baby from my arms, then starts enchanting her herbal mix again.

I stand there for a moment, trying to figure out how this has become my life. Fog seeps in from under the gap in the front door, twirls around me, like the dreariness of the streets has come to claim its



stake inside my home. Inside me.



Stealing from the grocer isn't nearly as easy as stealing from the market at Keyhole Downs. Oh, they're nice enough here. Seems I've got a personal escort, following five steps behind me, big smile on his face. I try to lose him, snaking up and down the aisles past a display of steaming minced elk pies, a floating pile of blemish-free fruits, and bins containing twelve different types of live maggots for the discerning Viashino. But no matter what I do, the market clerk is still there. I guess the same scarred face that says "don't mess with me" to the vendors of Keyhole Downs, screams "thief" here in this posh neighborhood.

I leave empty handed, but for all my luck, I hear that roar of laughter that has left me cringing on so many occasions. I look up and spot Grimbly Wothis and his investor friend coming out of an apartment four floors up—the building massive, top heavy, and drenched in cleansing spells so it's impervious to graffiti. I knew he lived around here, but I hadn't imagined his place being this nice.



Huge gas lamps cut through the murk, their light glinting off the silver sigils jutting out from the building's polished red stone.

I watch as pedestrians scramble between the archways of one market to the next. An enormous indrik stomphowler trudges through the streets, muzzled with so much magic I can feel it sizzle where I'm standing. Throngs of workers cling to the web of harnesses strung across its back, returning home from far-flung districts. Typical evening rush hour. Armor-clad centurions in chainmail and sunburst helmets are stationed here, also, ensuring the night traffic remains the legitimate sort. I press closer into the shadows, and once I'm sure my boss is well on his way to the pub, I sneak up to his home. The spell on the door lock is tight. Much too difficult for me to break, but minotaurs, they're too beef-headed to ever think of themselves as

potential targets. I round the building, make a quick hop to the balcony, and sure enough, find an unlocked window.

I slip inside, like a sheet of fog, feet barely touching the expensive ceramic tiles beneath me. Doubt bites at me. Sure, I've pinched things from the market on occasion, from a few pockets, too, but I've never done anything like this. I nearly turn back, remembering the look of disappointment on my mentor's face as I'd failed to pull a single memory thread after six months of close instruction. "Maybe you aren't meant for House Dimir," she'd said to me. Well, not said. She'd jammed the thought into my mind, easy as breathing. And there it still sits, front and center. I shake it off. My father was a spy. And three of my aunts and an uncle. Sneaking runs in my family. I can do this.

After a short trip up a narrow hallway, I find myself in the kitchen. A gas light burns on its lowest setting, just enough to cast a warm, yellow glow upon the cabinetry. There, on the counter, a basket of bread. I take a loaf, feeling how hearty it is, nearly a brick in my hand. It's perfect. But next to the basket, tucked in a wire rack, something else catches my attention. Elixirs, a dozen of them. I pull out one of the bottles, long and rectangular, and made of thick, artisan glass. "Elixir of Focus" the metallic label reads. Inside, blue liquid glistens like it's bathed in the purest moonlight. The bread, it's nice. It'll feed my family tonight, but this... just a few drops of this elixir could change our lives. I could strengthen my magic, prove myself on the docks. Work my way back into the favor of the guild. Just a few drops. My boss would never notice what I've taken.

I pop the cork, and the smell wafts right up my nose... a soft, cottony scent like that of freshly washed blankets. I open my mouth, tilt the bottle.

One drop.

Two.

Just one more, for good measure. But before the last drop hits my tongue, the lights flicker on full. My eyes go wide, and the elixir spills all over me, down my chin, seeping into my trench coat. I stand there, frozen like a statue as a minotaur enters the kitchen, her eyes half-closed, rollers in her hair, long robe draping nearly to her

hooves. Never in my wildest dreams would I have imagined there was a person in all of Ravnica willing to wake up next to Grimbly Wothis every day. A real spy would have taken time to learn these things. How could I kid myself? I'm nothing close to a spy. I'm barely a thief.

She yawns, and I see every single tooth in her gummy mouth. Nothing threatening in there, but I'm pretty sure she'd be able to snap me clear in half, if she put her mind to it. I stand there, completely exposed, not even daring to swirl up fog around me. She's half-asleep, half-aware, but I can guarantee she won't stay that way for long. She moves over to the counter across from me, pulls out a large metal bowl, and fills it to the brim with grass and barley. Then she scoops the bowl up into her hands and shuffles back toward me.

But the elixir, I'm feeling it now. Scattered thoughts come into focus, and I start flexing muscles I never knew I had. My fingertips glow, and nearly forgotten spells suddenly sit upon my lips. I draw on magic, and her mind opens up to me like a map. I tug here, push there, and suddenly I'm invisible to her. She's inches from touching me, chewing, chewing, chewing... mouth open, eyes distant.



Guilt overwhelms me. I'd wasted so much of the elixir. I should apologize. Offer to pay it back. But we can't afford that kind of debt, especially with what her husband pays me. When he pays me. Besides, if House Dimir finds out I'm this awful at espionage, I'd be



disappeared for good. I'm doing the right thing, staying quiet. Even if I have to stand here all night. I suck in my breath and clench the bread loaf to my chest like it's my lifeline, taking comfort that it will soon feed my hungry child.



A blast of magic erupts from my fingertips, fog leaps out of my way, and for the first time since I've worked the docks, the river is clear as far as the eye can see. It's not much of a sight—muddy waters, riddled with trash and clumps of invasive river plants. I can't help but wonder if the mystery would have been better for Grimbly Wothis than his investor now seeing the naked truth. It just isn't that great of a harbor, but that's no problem of mine.

I grow antsy, all this power at my fingertips, wanting to show off a little in front of the other dockworkers. Yantis is operating the crane, a Viashino with sticky fingers, the kind great for pulling levers and coaxing gears. But his forked tongue has aimed more than a few reptilian curses my way, and a little payback sounds right on time. I recount the nightmare spell I'd been taught. It never materialized into more than haze before, but now, Yantis has ribbons steaming off his brain, just waiting for me to give them a yank. Power wells within me, so fast, so hard, I can't control it. Yantis screams, fighting all the terrifying nothings in front of him. The boom swivels left, the crate drops loose and goes tumbling, tumbling toward Grimbly Wothis and the investor standing at the edge of the dock. My boss sees the rogue crate, sees Yantis flailing, sees the last few shreds of nightmare spells drifting from my fingertips. He scowls at me, then pushes the investor into the river at the last second. He barely has time to jump in himself before the crate smashes right where they'd been standing.

Glass cracks, and the sharp scent of good whisky fills the air. The surveillance bug hums in my ear again, tiny wings flapping, eyes pointed right at me. Nope, there's nothing covert about ruining a thousand zinos worth of cargo. I wince. Losing my job, I could handle. But once House Dimir comes knocking at my door, it'll be like I never existed. Heh. Like they'd knock.

Fast as I can, I run home. We'll have to pack up whatever we can and leave Keyhole, maybe go into hiding in the old Ghost Quarter or seek refuge at the ruins of Mahovana, claiming the treetops as our new

home. I turn the knob on our front door so hard that the lock shatters, remnants of weak magic slipping away like wisps into the air. Tashi stands there, holding the baby, giant smile plastered on her face.

“Merret! Merret, you’ve got to see this!” She holds the baby up. He’s flourishing. Cheeks plump, his gummy smile glistening, and an undeniable spark in his eyes. “He’s so strong, now. Feel his muscles. I think he’s going to walk any day.” And then she’s pulling me close, kissing my cheek, telling me how she loves me and I can’t even get a word in about how our lives are about to change, and not for the better. “Everything’s going to be okay,” she’s saying, but me, I’m just staring at that bright blue elixir stain on the chunk of bread baby’s been gnawing on. Watching how it shimmers, ever so slightly, like moonlight.

Then baby sneezes, and every single candle in our apartment bursts into flame.

Something’s happened. Good or bad, I don’t know. No time to think with the beating on our front door. I wedge my weight against it. Grimbly Wothis is hollering from the other side about how he knew it was me who caused the incident, and that I’d ruined his cargo as well as scared off his investor. They say merfolk cuss like you’ve never heard, but dock bosses have them beat, hooves down. With a broken lock, this door won’t hold him back for long. I whisper for Tashi to hide in the cupboard with the baby, and for Soche to duck into her sleeping nook and cover herself with blankets. Me... there’s no room left in our little hovel to hide.

Doesn’t matter anyway, because when that big hoof hits the flimsy door, splinters fly, and I take to the air, landing hard on my chin.

It takes a moment for the fog inside my head to clear, but soon as I’m able, I reach out between me and Grimbly Wothis, trying to pull those magic threads, trying to shield myself from sight, but it’s useless. Now, Grimbly Wothis is standing over me, brow bent, his stare as sharp as the tips of his horns. Bits of flotsam cling to his body, and he smells like a striking combination of dank river and wet fur.

“You owe me, Merret.” He takes one look around my home and laughs his roaring laugh, as if the idea of me possessing anything of

value were a huge joke. “I’d take it out of your pay, but you’d spend three lifetimes earning back the cost of that whiskey. Then I thought I’d just take it out on your hide, but it seems you do have something of considerable value after all.”

My heart constricts in my chest and doesn’t let go. I watch his eyes track to our kitchen.

“I’ll do anything,” I tell him, scrambling between him and the cupboard. “Clear the harbor every waking hour. Double shifts. My wife! My wife will work, too. We’ll pay off whatever we owe you, I promise.”

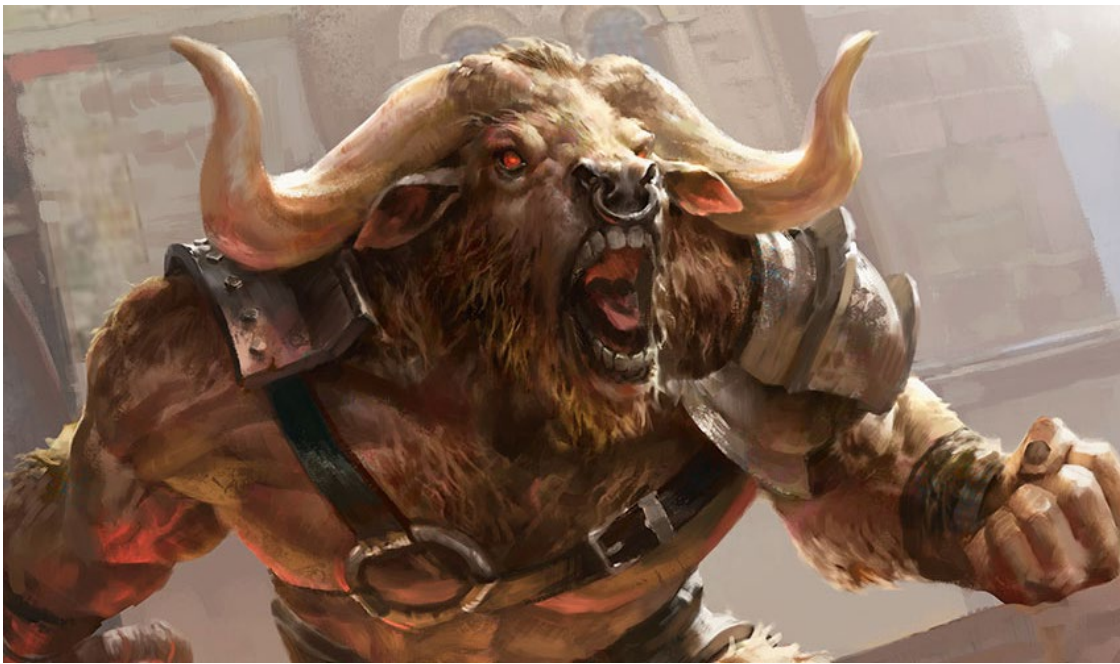
“I saw what that child did through the window, the trick with the candles.” His hoof knocks across my shin and I bite back the pain. Another kick, right in the ribs, and I crumple into a ball.

Then he’s past me, throwing open the door to the cupboard. Tashi is inside, whimpering, the baby asleep against her chest. The sight of my wife suffering, of my child in danger, ignites my fury, and I’m up to my feet again. I conjure the magic... before it had been a chore, like sucking hard through a cracked straw, but now it enters me with a flow as unrestrained as the river.

“A child like this is worth something,” Grimbly Wothis says, attempting to pry the baby from my wife’s arms. She bucks and bites and screams, and now the baby is awake and howling.

The tips of my fingers dance with light, and the threads of my boss’s mind open up to me. I pull and tug, weaving a nightmare, especially for him, constructed of his deepest fears. Now Grimbly Wothis is screaming, too, a piercing and perfectly pitched note that rattles the glass of our gas lamps. He fights the invisible foes before him, throwing pots and pans, tipping over chairs. He’s stomping all over the place, not watching where he’s going. My nerves go tight as he stomps closer to the pile of blankets Soche is hiding under. Those hooves... my focus wanes, just for a moment, but it’s enough for Grimbly Wothis to throw off the nightmares and make a run for my son.





And like that, my baby is in Grimbly Wothis's arms, back arched, letting loose a heart-wrenching scream that tears me up inside.

"As always, you've got no focus, Merret," Grimbly Wothis scolds me. "But we're even now."

"Give me back my—"

Grimbly Wothis raises his leg high, and for a moment, I'm mesmerized by the draw of all that firm muscle, then his hoof lands square in my mouth and my world explodes with pain. I catch blood in my cupped hands, but they can't hold all of it. I must have blacked out for a moment, because Wothis is already at the door, trying to maneuver his horns through the opening while the baby writhes and my wife grips at the fur on his thigh. With a hard shake, he flings her off. She goes flying and hits the side of a cabinet. Something cracks. Something that's not old wooden cabinetry.

I focus as hard as I can, ignoring my child's screams and the awful whimpers coming from my wife. I pull at magic, trying to wrap a noose around my boss' thick neck, but the flow is back to a trickle now. Whatever he feels, it's no more than a scratch in his throat. He coughs once, then looks back at me. Laughs.

"See you at the docks tomorrow, bright and—" His eyes go wide, his breathing chokes off. I look down at my fingers, dull as dirt. Not even a breath of magic stirs around me, but Grimbly Wothis has been

gripped by the mind, I'm sure of it. I catch a glimpse of the intensity in my child's eyes. My son arches his back again, throws his arms up, and suddenly, he's gone. Disappeared. Vanished.

"What did you do with my baby?" my wife screams out, gripping her broken ribs.

My brave Soche has come out of her hiding spot, and now she's pitching wooden blocks at Wothis. One hits him square in the forehead.

"Stop! You'll hit the baby!" I say, scrambling over, trying to see through the baby's cloak. I feel for him in my boss's arm, but there's nothing. Panic overwhelms me. Had he dropped him?

Grimbly Wothis starts coughing, sucking in huge amounts of air as he regains his composure. Bloodshot eyes stare down at me. "Where's the baby?" he says, like he's accusing me of the baby's disappearance.

I'm so angry, I can't think straight and punch him square in the jaw. His nostrils flare, and his eyes soften like I've just given him permission for this to be a real fight. My fists are up, and then we're scrapping, and I'm trying to push him towards the door, and he's trying to fight his way back in, and then Tashi screams the baby's name, and we all stop and stare.

The baby's sitting there on the floor. He's got scratches on his arms and is holding a strange purple fruit shaped like a star. I've never seen anything like it. He puts it in his mouth, the bitter skin making his lip pucker tight. He drops the fruit, and then pushes up on all fours, about to crawl. Grimbly Wothis is trying to force his way past me, but I hold him back with all my might.

"Go to mama," I tell the baby. "Go to mama!"

But the baby isn't listening. His eyes are focused across the room. Then I see the near-shadow sitting in the armchair by the hearth. We all see it. Him. And I realize somewhere deep in the back of my brain that he's been sitting there a long, long time. He's draped in a flowing leather cloak, made from the hide of some beast that had gone extinct ages ago... he's regal, even upon the throne that is our

rickety armchair. All of the magic in the room, in this apartment block, maybe in this whole neighborhood is flowing toward him, like a sinkhole that's suddenly opened up in the middle of an unsuspecting lake. I shake my head, trying to rid myself of improbable thoughts. Could this be Lazav? Lazav the Mastermind, Guildmaster of House Dimir? Every aching bone in my body wants to bow in his presence, though doing so would be the worst indiscretion I could make.

The baby pushes up again, and suddenly he's standing... wobbling back and forth and back again, before taking his first timid step. He smiles for a moment, proud of himself, then takes another step, and another, until momentum gets the best of him, and he falls right into Lazav's arms. Lazav hoists the baby up into his lap.



“Any outstanding debts Merret owes you will be paid in full by the close of business tomorrow,” Lazav says to my boss. “And in return, you will refrain from further contact with any member of this family. Isn't that right, Mr. Wothis?”

“Who the hell do you think you are?” Grimby Wothis says, puffing up to his full breadth, head tilted forward, horns ready for a battle.

“No one,” Lazav says, his voice as hallow as a whisper, but there's nothing soft about it. He waves a hand and the entire room starts spinning, spells blazing silvery light in circles around the edges of our home. I cling to the floor, feeling like the weight of the world is



pressing upon my lungs. It spins faster, faster—furniture quaking, walls shaking, windows warping and on the verge of shattering out of their panes. Then everything comes to a screeching halt.

For a long moment, there is absolute silence, then Grimbly Wothis mutters, “Okay. Sounds good. Whatever you say,” and stumbles dizzily out of the house, nearly toppling over the balcony railing.

“Good,” Lazav says, smiling at me now, my son happily gnawing on one of his knuckles. “This babe will astound us in every way you’ve disappointed us.”

“You won’t have my son,” I say, respectful, yet firm.

“We don’t want your son. At least not in that way. He will stay with you. You will raise him as you see fit. But in return for paying off your debts, we would like to ask that we send a tutor to your home to oversee his learning. Of course, we will also provide you a modest stipend so that you can adequately provide for his needs. And yours.”

My jaw has dropped. I go over to Tashi, pulling her gently into me. I try to push away some of her pain, then we just stare at each other, dumbfounded, each grasping for questions to ask and falling short.

“Is my brother special?” comes Soche’s voice, a terror-ridden peep.

Lazav laughs a raspy laugh, like stones scratching against rib bone. Something in my brain twists sideways, my mind fogs over, and then all of a sudden, we’re all laughing, and great aunt Bea is sitting in our armchair, bouncing the baby on her knee. Soche’s playing a tune on her xylophone, and Tashi’s in the kitchen, chopping up some strange purple fruit she must have gotten at the market. I go stand next to her, and she smiles at me, then places a bit of the sweet pulp on my tongue. As I chew, my jaw aches some, like I’d been punched in the mouth.

“You’re sure you’re okay with my aunt staying with us for a while?” she asks. “Just until she gets back on her feet? She won’t be much trouble, and she can help keep an eye on the baby while I get some work done.”

“Of course, it’s okay. I like her,” I say. “There’s just something about

her, you know? That wisdom that comes with old age? I think she'll be good for our family."

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## ABOUT THE AUTHOR



Nicky Drayden is a systems analyst who dabbles in prose when she's not buried in code. She resides in Austin, Texas, where being weird is highly encouraged, if not required. Follow her at [NickyDrayden.com](https://NickyDrayden.com), and on [Twitter](#).

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## MORE ON RAVNICA

For the continuation of this story, be sure to visit the *Magic: the Gathering* [story archives](#).

And for more on playing D&D in the *Magic: the Gathering* multiverse, take a look at the *Guildmaster's Guide to Ravnica*, which is available now.

You can also watch two Ravnica streams on the D&D [Twitch channel](#). First, there's *Ravnica: The Broken Pact* with DM [Reuben Bressler](#). Then there's Roll20 Presents' latest show, *Jace Beleren Must Die*, airing Wednesdays at 9am PT with DM [Adam Koebel](#).

[Watch on Twitch](#)

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# Unearthed Arcana:The Artificer

In a previous Unearthed Arcana, we presented a new character class: the artificer, a master of magical invention. Based on the feedback we received, we're offering a new look at this class.

Jeremy Crawford with Keith Baker, Mike Mearls, Ben Petrisor, and James Wyatt



## Playtest Material

The material here is presented for playtesting and to spark your imagination. These game mechanics are in draft form, usable in your campaign but not refined by final game development and editing. They aren't officially part of the game and aren't permitted in D&D Adventurers League events.

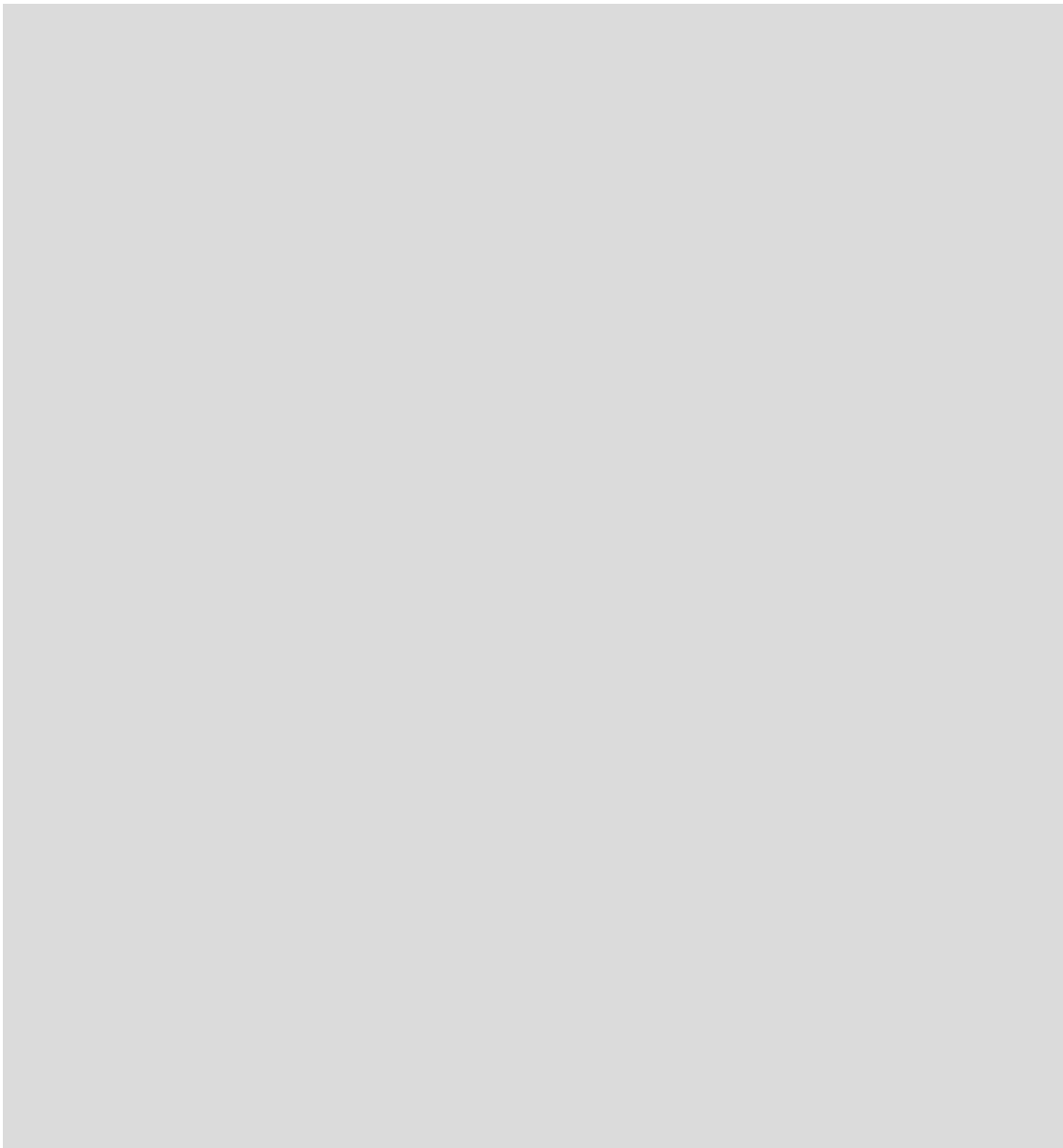
If we decide to make this material official, it will be refined based on your feedback, and then it will appear in a D&D book.

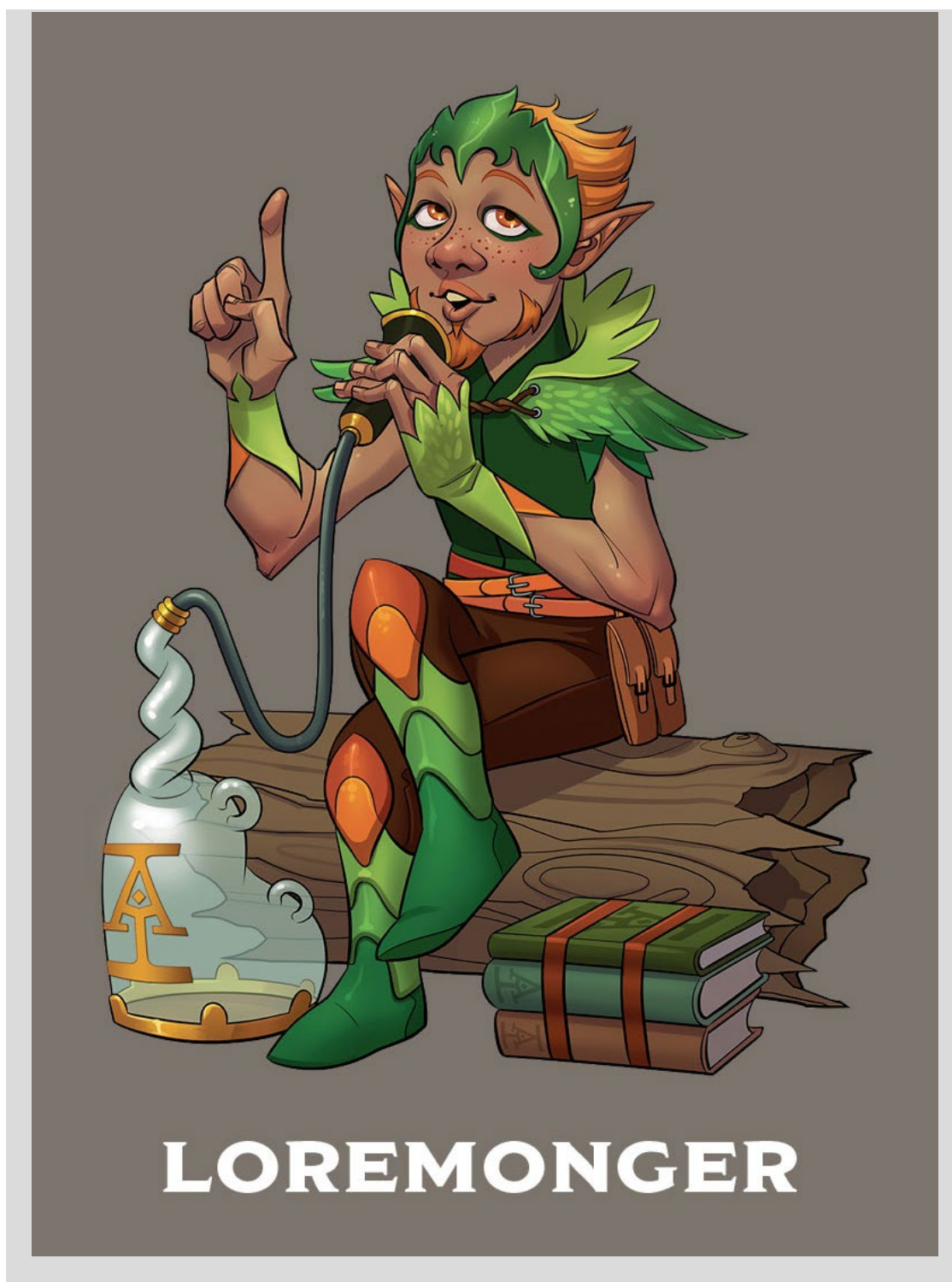


Masters of unlocking magic in everyday objects, artificers are supreme inventors. They see magic as a complex system waiting to be decoded and controlled. Artificers use tools to channel arcane power, crafting temporary and permanent magical objects. To cast a spell, an artificer could use alchemist's supplies to create a potent elixir, calligrapher's supplies to inscribe a sigil of power on an ally's armor, or tinker's tools to craft a temporary charm. The magic of artificers is tied to their tools and their talents.

## Arcane Science

During the Last War artificers were marshaled on a massive scale. Many lives were saved because of the inventions of brave artificers, but also countless lives were lost because of the mass destruction that artificers' creations unleashed.





## Seekers of New Lore

Nothing excites an artificer quite like uncovering a new metal or discovering a source of elemental energy. In artificer circles, new inventions and strange discoveries create the most excitement. Artificers who wish to make a mark must find something fresh, rather than uncover someone else's work.

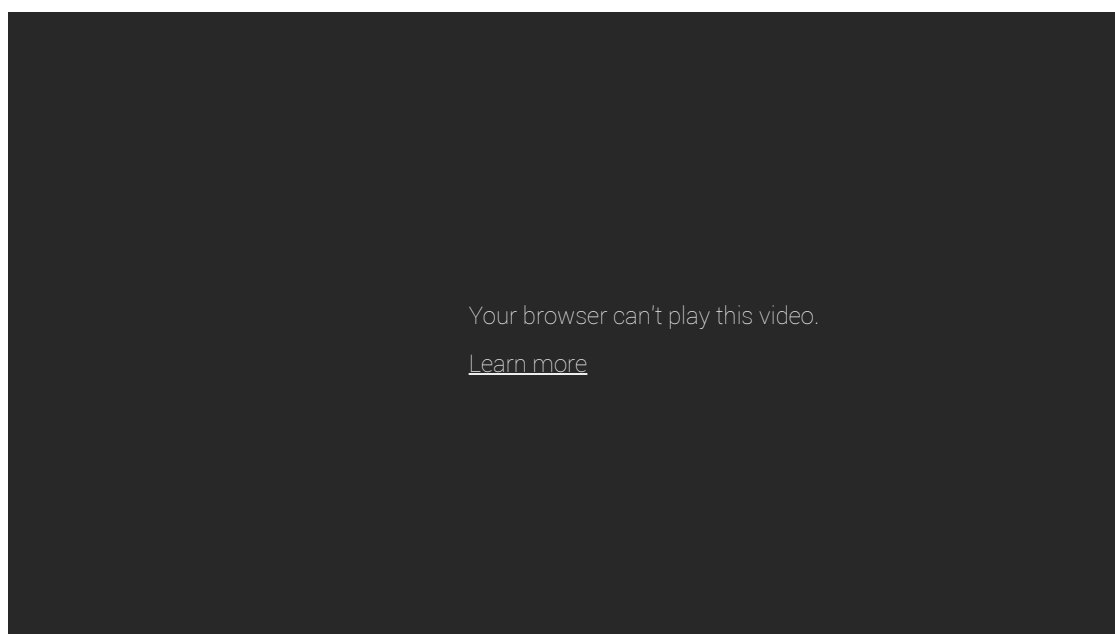
This drive for novelty pushes artificers to become adventurers.

Eberron’s main travel routes and populated regions have long since been explored. Thus, artificers take to the edge of civilization in hopes of making the next great discovery in arcane research.

Access the information on artificers by downloading the PDF.

[Download the PDF](#)

To find out more about the artificer, take a look at D&D Beyond’s interview with Jeremy Crawford:



You can also watch two recent *Dragon+* livestreams, where Jeremy chats with Bart Carroll about the artificer: Sadly, he was unable to convince Jeremy to rename the class the “Bartificer”... though he did try.

[Watch on Twitch](#)

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To see the full treasure trove of Unearthed Arcana articles, covering new classes and feats, conversions of rules from previous editions, and much more, [visit the archive](#). Have a request for Unearthed Arcana? Follow [@mikemearls on Twitter](#) and let him know.





[BACK TO TOP](#)

# Unearthed Arcana: Artificer

## Playtest Material

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## Arcane Science

In the world of Eberron, arcane magic has been harnessed as a form of science and deployed throughout society. Artificers reflect this development. Their knowledge of magical devices, and their ability to infuse mundane items with magical energy, allows the grand magical projects of Eberron to continue running.

During the Last War, artificers were marshaled on a massive scale. Many lives were saved because of the inventions of brave artificers, but also countless lives were lost because of the mass destruction that artificers' creations unleashed.

## Seekers of New Lore

Nothing excites an artificer quite like uncovering a new metal or discovering a source of elemental energy. In artificer circles, new inventions and strange discoveries create the most excitement. Artificers who wish to make a mark must find something fresh, rather than uncover someone else's work.

This drive for novelty pushes artificers to become adventurers. Eberron's main travel routes and populated regions have long since been explored. Thus, artificers take to the edge

of civilization in hopes of making the next great discovery in arcane research.

## Creating an Artificer

When creating an artificer character, think about your character's background and drive for adventure. Does the character have a rival? What is the character's relationship with the artisan or artificer who taught the basics of the craft? Talk to your DM about the role played by artificers in the campaign, and what sort of organizations and NPCs you might have ties to.

## Quick Build

You can make an artificer quickly by following these suggestions. First, put your highest ability score in Intelligence, followed by Constitution or Dexterity. Second, choose the guild artisan background.

## Artificers in Other Worlds

Eberron is the world most associated with artificers, yet the class can be found throughout the multiverse. In the Forgotten Realms, for example, the island of Lantan is home to many artificers, and in the world of Dragonlance, tinker gnomes are often members of this class. The strange technologies in the Barrier Peaks of the World of Greyhawk have inspired some folk to walk the path of the artificer, and in Mystara, various nations employ artificers to keep airships and other wondrous devices operational. In the City of Sigil, artificers share discoveries from throughout the cosmos, and one in particular—the gnome inventor named Vi—runs a multiverse-spanning business from there. In the world-city Ravnica, the Izzet League trains numerous artificers, the destructiveness of whom is unparalleled in other worlds, except by the tinker gnomes of Kryn.

## Class Features

As an artificer, you gain the following class features.

### Hit Points

**Hit Dice:** 1d8 per artificer level

**Hit Points at 1st Level:** 8 + your Constitution modifier

**Hit Points at Higher Levels:** 1d8 (or 5) + your Constitution modifier per artificer level after 1st

## Proficiencies

**Armor:** Light armor, medium armor, shields

**Weapons:** Simple weapons, hand crossbows, heavy crossbows

**Tools:** Thieves' tools, tinker's tools, one type of artisan's tools of your choice

**Saving Throws:** Constitution, Intelligence

**Skills:** Choose two from Arcana, History, Investigation, Medicine, Nature, Perception, Sleight of Hand

## Equipment

You start with the following equipment, in addition to the equipment granted by your background:

- any two simple weapons
- a light crossbow and 20 bolts
- (a) studded leather armor or (b) scale mail
- thieves' tools and a dungeoneer's pack

If you forgo this starting equipment, as well as the items offered by your background, you start with 5d4 × 10 gp to buy your equipment.

## Optional Rule: Firearm Proficiency

The creation and operation of gunpowder weapons have been discovered in various corners of the D&D multiverse. If your Dungeon Master uses the rules on firearms in the *Dungeon Master's Guide* (p. 267) and your artificer has been exposed to the operation of such weapons, your artificer is proficient with them.

## Magical Tinkering

At 1st level, you learn how to invest a spark of magic in objects that would otherwise be mundane. To use this ability, you must have thieves' tools, tinker's tools, or other artisan's tools in hand. You then touch a Tiny nonmagical object as an action and give it one of the following magical properties of your choice:

- The object sheds bright light in a 5-foot radius and dim light for an additional 5 feet.
- Whenever tapped by a creature, the object emits a recorded message that can be heard up to 10 feet away. You utter the message when you bestow this property on the object, and the recording can be no more than 6 seconds long.
- The object continuously emits your choice of an odor or a nonverbal sound (wind, waves,

## The Artificer

Level	Proficiency		Infusions Known	Infused Items	Cantrips Known	—Spell Slots per Spell Level—				
	Bonus	Features				1st	2nd	3rd	4th	5th
1st	+2	Magical Tinkering, Spellcasting	—	—	2	2	—	—	—	—
2nd	+2	Infuse Item	3	2	2	2	—	—	—	—
3rd	+2	Artificer Specialist, Tool Expertise	3	2	2	3	—	—	—	—
4th	+2	Ability Score Improvement	4	2	2	3	—	—	—	—
5th	+3	Arcane Armament	4	2	2	4	2	—	—	—
6th	+3	Artificer Specialist feature	4	3	2	4	2	—	—	—
7th	+3	—	5	3	2	4	3	—	—	—
8th	+3	Ability Score Improvement	5	3	2	4	3	—	—	—
9th	+4	—	5	3	2	4	3	2	—	—
10th	+4	The Right Cantrip for the Job	5	3	3	4	3	2	—	—
11th	+4	—	6	4	3	4	3	3	—	—
12th	+4	Ability Score Improvement	6	4	3	4	3	3	—	—
13th	+5	—	6	4	3	4	3	3	1	—
14th	+5	Artificer Specialist feature	6	4	4	4	3	3	1	—
15th	+5	—	7	4	4	4	3	3	2	—
16th	+5	Ability Score Improvement	7	5	4	4	3	3	2	—
17th	+6	—	7	5	4	4	3	3	3	1
18th	+6	Spell-Storing Item	7	5	4	4	3	3	3	1
19th	+6	Ability Score Improvement	8	5	4	4	3	3	3	2
20th	+6	Soul of Artifice	8	5	4	4	3	3	3	2



chirping, or the like). The chosen phenomenon is perceivable up to 10 feet away.

- A static visual effect appears on one of the object's surfaces. This effect can be a picture, up to 25 words of text, lines and shapes, or a mixture of these elements, as you like.

The chosen property lasts indefinitely. As an action, you can touch the object and end the property early.

You can give the magic of this feature to multiple objects, touching one object each time you use the feature, and a single object can bear only one of the properties at a time. The maximum number of objects you can affect with the feature at one time is equal to your Intelligence modifier (minimum of one object). If you try to exceed your maximum, the oldest property immediately ends, and then the new property applies.

## Spellcasting

You have studied the workings of magic, how to channel it through objects, and how to awaken it within them. As a result, you have gained a limited ability to cast spells. To observers, you don't appear to be casting spells in a conventional way; you look as if you're producing wonders through various items.

### Tools Required

You produce your artificer spell effects through your tools. You must have a spellcasting focus—specifically thieves' tools or some kind of artisan's tool—in hand when you cast any spell with this Spellcasting feature. You must be proficient with the tool to use it in this way. See chapter 5, "Equipment," in the *Player's Handbook* for descriptions of these tools.

After you gain the Infuse Item feature at 2nd level, you can also use any item bearing one of your infusions as a spellcasting focus.

### Cantrips

At 1st level, you know two cantrips of your choice from the artificer spell list below. At higher levels, you learn additional artificer cantrips of your choice, as shown in the Cantrips Known column of the Artificer table.

When you gain a level in this class, you can replace one of the artificer cantrips you know with another cantrip from the artificer spell list.

## Preparing and Casting Spells

The Artificer table shows how many spell slots you have to cast your artificer spells. To cast one of your artificer spells of 1st level or higher, you must expend a slot of the spell's level or higher. You regain all expended spell slots when you finish a long rest.

You prepare the list of artificer spells that are available for you to cast, choosing from the artificer spell list. When you do so, choose a number of artificer spells equal to your Intelligence modifier + half your artificer level, rounded down (minimum of one spell). The spells must be of a level for which you have spell slots.

For example, if you are a 5th-level artificer, you have four 1st-level and two 2nd-level spell slots. With an Intelligence of 14, your list of prepared spells can include four spells of 1st or 2nd level, in any combination. If you prepare the 1st-level spell *cure wounds*, you can cast it using a 1st-level or a 2nd-level slot. Casting the spell doesn't remove it from your list of prepared spells.

You can change your list of prepared spells when you finish a long rest. Preparing a new list of artificer spells requires time spent in tinkering with your spellcasting focuses: at least 1 minute per spell level for each spell on your list.

## Spellcasting Ability

Intelligence is your spellcasting ability for your artificer spells; your understanding of the theory behind magic allows you to wield these spells with superior skill. You use your Intelligence whenever an artificer spell refers to your spellcasting ability. In addition, you use your Intelligence modifier when setting the saving throw DC for an artificer spell you cast and when making an attack roll with one.

**Spell save DC** = 8 + your proficiency bonus + your Intelligence modifier

**Spell attack modifier** = your proficiency bonus + your Intelligence modifier

## Ritual Casting

You can cast an artificer spell as a ritual if that spell has the ritual tag and you have the spell prepared.

## Artificer Spell List

Here's the list of spells you consult when you learn an artificer spell. The list is organized by spell level, not character level. If a spell can be cast as a ritual, the ritual tag appears after the spell's name.

### Cantrips (0 Level)

*acid splash*  
*dancing lights*  
*fire bolt*  
*guidance*  
*light*  
*mage hand*  
*mending*  
*message*  
*poison spray*  
*prestidigitation*  
*ray of frost*  
*resistance*  
*shocking grasp*  
*spare the dying*  
*thorn whip*

### 1st Level

*alarm* (ritual)  
*arcane weapon* (see the end of the document)  
*cure wounds*  
*detect magic* (ritual)  
*disguise self*  
*expeditious retreat*  
*false life*  
*grease*  
*identify* (ritual)  
*jump*  
*longstrider*  
*sanctuary*  
*shield of faith*

### 2nd Level

*aid*  
*alter self*  
*arcane lock*  
*blur*  
*continual flame*  
*darkvision*  
*enhance ability*  
*enlarge/reduce*  
*heat metal*  
*invisibility*  
*lesser restoration*  
*levitate*  
*magic mouth* (ritual)  
*magic weapon*  
*protection from poison*  
*rope trick*

*see invisibility*  
*spider climb*

### 3rd Level

*blink*  
*dispel magic*  
*elemental weapon*  
*fly*  
*gaseous form*  
*glyph of warding*  
*haste*  
*protection from energy*  
*revivify*  
*water breathing* (ritual)  
*water walk* (ritual)

### 4th Level

*arcane eye*  
*fabricate*  
*freedom of movement*  
*Leomund's secret chest*  
*Mordenkainen's faithful hound*  
*Mordenkainen's private sanctum*  
*Otiluke's resilient sphere*  
*stone shape*  
*stoneskin*

### 5th Level

*animate objects*  
*Bigby's hand*  
*creation*  
*greater restoration*  
*wall of stone*

## The Magic of Artifice

As an artificer, you use tools when you cast your spells. When describing your spellcasting, think about how you're using a tool to perform the spell effect. If you cast *cure wounds* using alchemist's supplies, you could be quickly producing a salve. If you cast it using tinker's tools, you might have a miniature mechanical spider that binds wounds. When you cast *poison spray*, you could fling foul chemicals or use a wand that spits venom. The effect of the spell is the same as for a spellcaster of any other class, but your method of spellcasting is special.

The same principle applies when you prepare your spells. As an artificer, you don't study a spellbook or pray to prepare your spells. Instead, you work with your tools and create the specialized items you'll use to produce your effects. If you replace *cure wounds* with *shocking grasp*, you might be breaking down the device you used to heal and creating an offensive item in its place—perhaps a gauntlet that lets you channel a surge of energy.

Such details don't limit you in any way or provide you with any benefit. You don't have to justify how you're using tools to cast a spell. But describing your spellcasting creatively is a fun way to distinguish yourself from other spellcasters.

## Infuse Item

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At 2nd level, you gain the ability to imbue mundane items with certain magical infusions. The magic items you create with this feature are effectively prototypes of permanent items.

### Infusions Known

When you gain this feature, pick three artificer infusions to learn, choosing from the "Artificer Infusions" section at the end of the class's description. You learn additional infusions of your choice when you reach certain levels in this class, as shown in the Infusions Known column of the Artificer table.

Whenever you gain a level in this class, you can replace one of the artificer infusions you learned with a new one.

### Infusing an Item

Whenever you finish a long rest, you can touch a nonmagical object and imbue it with one of your artificer infusions, turning it into a magic item. An infusion works on only certain kinds of objects, as specified in the infusion's description. If the item requires attunement, you can attune yourself to it the instant you infuse the item, or you can forgo attunement so that someone else can attune to the item. If you decide to attune to the item later, you must do so using the normal process for attunement (see "Attunement" in the *Dungeon Master's Guide*, page 136).

Your infusion remains in an item indefinitely, but when you die, the infusion vanishes after a number of days have passed equal to your Intelligence modifier (minimum of 1 day). The infusion also vanishes if you give up your knowledge of the infusion for another one.

You can infuse more than one nonmagical object at the end of a long rest; the maximum number of objects appears in the Infused Items column of the Artificer table. You must touch each of the objects, and each of your infusions can be in only one object at a time. If you try to exceed your maximum number of infusions, the oldest infusion immediately ends, and then the new infusion applies.

## Artificer Specialist

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At 3rd level, you choose the type of specialist you are: Alchemist or Artillerist, each of which is detailed at the end of the class's description. Your choice grants you features at 3rd level and again at 6th and 14th level.

### Variant: Crafting

An artificer subclass makes you more efficient at crafting certain items. The feature you get from your subclass works whether you're using the crafting rules in the *Player's Handbook*, *Dungeon Master's Guide*, or *Xanathar's Guide to Everything*.

## Tool Expertise

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Starting at 3rd level, your proficiency bonus is doubled for any ability check you make that uses your proficiency with a tool.

## Ability Score Improvement

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When you reach 4th, 8th, 12th, 16th, and 19th level, you can increase one ability score of your choice by 2, or you can increase two ability scores of your choice by 1. As normal, you can't increase an ability score above 20 using this feature.

## Arcane Armament

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Starting at 5th level, you can attack twice, rather than once, whenever you take the Attack action on your turn, but one of the attacks must be made with a magic weapon, the magic of which you use to propel the attack.

## The Right Cantrip for the Job

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At 10th level, you gain the ability to make sure you have the right magical tool for a job. Whenever you finish a short or long rest, you can replace one of the artificer cantrips you know with another cantrip from the artificer spell list.

## Spell-Storing Item

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When you reach 18th level, you learn how to store a spell in an object for repeated use. Whenever you finish a long rest, you can touch one simple or martial weapon or an item that you can use as a spellcasting focus and store a spell in it, choosing one 1st- or 2nd-level spell



from the artificer spell list that requires 1 action to cast (you don't need to have the spell prepared). With the object in hand, a creature can take an action to produce the spell's effect from it, using your spellcasting ability modifier.

The spell stays in the object until it has been used a number of times equal to twice your Intelligence modifier (minimum of twice) or until you use this feature again.

## Soul of Artifice

At 20th level, your understanding of magic items is unmatched, allowing you to mingle your soul with items linked to you. You can attune to up to six magic items at once. In addition, you gain a +1 bonus to all saving throws per magic item you are currently attuned to.

## Artificer Specialists

Artificers pursue a variety of disciplines. Here are two specialist options you can choose from at 3rd level: the Alchemist and the Artillerist.

### Alchemist

An Alchemist is an expert at combining exotic reagents to produce mystical effects. Among artificers, members of this subclass are the greatest healers, as well as the ones most adept at wielding dangerous chemicals.

#### Tools of the Trade

By the time you adopt this specialty at 3rd level, you're deeply familiar with employing its tools.

**Proficiencies.** You gain proficiency with alchemist's supplies and the herbalism kit, assuming you don't already have them. You also gain alchemist's supplies and an herbalism kit for free—the result of tinkering you've done as you've prepared for this specialization.

**Crafting.** If you craft a magic item in the potion category, it takes you a quarter of the normal time, and it costs you half as much of the usual gold.

#### Alchemist Spells

Starting at 3rd level, you always have certain spells prepared after you reach particular levels in this class, as shown in the Alchemist Spells table. These spells count as artificer spells for you, but they don't count against the number of artificer spells you prepare.

#### Alchemist Spells

Artificer Level	Spell
3rd	<i>purify food and drink, ray of sickness</i>
5th	<i>Melf's acid arrow, web</i>
9th	<i>create food and water, stinking cloud</i>
13th	<i>blight, death ward</i>
17th	<i>cloudkill, raise dead</i>

#### Alchemical Homunculus

At 3rd level, you learn ancient methods for magically creating a special homunculus that is formed by alchemical substances.

Whenever you finish a long rest and your alchemist's supplies are with you, you can form this homunculus in an unoccupied space within 5 feet of you. If you already have a homunculus from this feature, the first one immediately dies.

The homunculus is friendly to you and your companions, and it obeys your commands. See this creature's game statistics in the Alchemical Homunculus stat block. You determine the homunculus's appearance, which includes wings and bits of alchemical equipment. Some alchemists prefer mechanical-looking birds, whereas others like winged vials or miniature cauldrons.

In combat, the homunculus shares your initiative count, but it takes its turn immediately after yours. The only action it takes on its turn is the Dodge action, unless you take a bonus action on your turn to command it to take one of the actions in its stat block or to take the Dash, Disengage, or Help action.

If the *mending* spell is cast on it, it regains 2d6 hit points. If it has died within the last hour, you can use your alchemist's supplies as an action to revive it, provided you are within 5 feet of it and you expend a spell slot of 1st level or higher. The homunculus returns to life with all its hit points restored.

#### Alchemical Homunculus

*Tiny construct, neutral*

**Armor Class** 13 (natural armor)

**Hit Points** equal to five times your level in this class + your Intelligence modifier

**Speed** 20 ft., fly 30 ft.

STR	DEX	CON	INT	WIS	CHA
4 (–3)	15 (+2)	11 (+0)	10 (+0)	10 (+0)	7 (–2)

**Skills** Perception +4, Stealth +4

**Damage Immunities** acid, poison  
**Condition Immunities** charmed, exhaustion, poisoned  
**Senses** darkvision 60 ft., passive Perception 10  
**Languages** understands the languages you speak

**Might of the Master.** The following numbers increase by 1 when your proficiency bonus increases by 1: the homunculus's skill bonuses and the bonuses to hit and damage of its Acidic Spittle.

### Actions (Require Your Bonus Action)

**Acidic Spittle.** *Ranged Weapon Attack:* +4 to hit, range 30 ft., one target you can see. *Hit:* 1d6 + 2 acid damage.

**Alchemical Salve (3/Day).** The homunculus produces a salve and touches one creature you designate. The target receives one of the following magical benefits of your choice:

**Buoyancy.** The target gains a flying speed of 10 feet for 10 minutes.

**Inspiration.** The target feels giddy and effective, gaining advantage on certain ability checks in the next hour. The target chooses the checks before or after rolling. The magic runs out after the target has used it on a number of checks equal to your Intelligence modifier (minimum of 1).

**Resilience.** The target gains a number of temporary hit points equal to 2d6 + your Intelligence modifier.

## Alchemical Mastery

At 6th level, your command of magical chemicals has become masterful, enhancing the healing and damage you create through them. When you cast a spell using your alchemist's supplies as the spellcasting focus, you gain a bonus to one roll of the spell. That roll must restore hit points or be a damage roll that deals acid or poison damage, and the bonus equals your Intelligence modifier (minimum of +1).

In addition, you can cast *lesser restoration* without expending a spell slot, provided you use alchemist's supplies as the spellcasting focus. You can do so a number of times per day equal to your Intelligence modifier (minimum of once).

## Chemical Savant

By 14th level, you have been exposed to so many chemicals and unlocked their secrets that they pose little risk to you, and you can use them to quickly end certain ailments. You gain resistance to acid damage and poison damage, and you are now immune to the poisoned condition.

In addition, you can cast *greater restoration* once without expending a spell slot and without

providing the material component, provided you use alchemist's supplies as the spellcasting focus. You regain the ability to do so when you finish a long rest.

## Artillerist

An Artillerist specializes in using magic to create explosions and defensive positions, as well as magic-infused sidearms—especially wands—that can be used on the battlefield. Artillerists were valued by all the armies of the Last War.

## Tools of the Trade

By the time you adopt this specialty at 3rd level, you're deeply familiar with employing its tools.

**Proficiencies.** You gain proficiency with smith's tools and woodcarver's tools, assuming you don't already have them. You also gain those tools for free—the result of tinkering you've done as you've prepared for this specialization.

In addition, you gain the ability to use rods, staffs, and wands as spellcasting focuses for your artificer spells. You also gain a nonmagical, wooden wand for free, which you've carved in your spare time.

**Crafting.** If you craft a magic item in the wand category, it takes you a quarter of the normal time, and it costs you half as much of the usual gold.

## Artillerist Spells

Starting at 3rd level, you always have certain spells prepared after you reach particular levels in this class, as shown in the Artillerist Spells table. These spells count as artificer spells for you, but they don't count against the number of artificer spells you prepare.

### Artillerist Spells

Artificer Level	Spell
3rd	<i>shield, thunderwave</i>
5th	<i>scorching ray, shatter</i>
9th	<i>fireball, wind wall</i>
13th	<i>ice storm, wall of fire</i>
17th	<i>cone of cold, wall of force</i>

## Arcane Turret

At 3rd level, you learn how to create a magical turret. With your smith's tools in hand, you can take an action to magically summon a Medium turret in an unoccupied space on a horizontal surface within 5 feet of you.

The turret is a magical object that occupies its space and that has crablike legs. It has an AC of 18 and a number of hit points equal to five times your artificer level. It is immune to poison damage, psychic damage, and all conditions. If it is forced to make an ability check or a saving throw, treat all its ability scores as 10 (+0). If the *mending* spell is cast on it, it regains 2d6 hit points. It disappears if it is reduced to 0 hit points or after 10 minutes. You can dismiss it early as an action.

When you summon the turret, you decide which type it is, choosing from the options on the Arcane Turrets table. On each of your turns, you can take a bonus action to cause the turret to activate if you are within 60 feet of it. As part of the same action, you can direct the turret to walk or climb up to 15 feet to an unoccupied space.

You can summon a turret once for free and must finish a long rest before doing so again. You can also summon the turret by expending a spell slot of 1st level or higher. If you summon a second turret, the first turret disappears.

As an action, you can command your turret to detonate if you are within 60 feet of it. Doing so destroys the turret and forces each creature within 10 feet of it to make a Dexterity saving throw against your spell save DC, taking 3d6 force damage on a failed save or half as much damage on a successful one.

### Arcane Turrets

Turret	Activation
Flamethrower	The turret exhales fire in an adjacent 15-foot cone that you designate. Each creature in that area must make a Dexterity saving throw against your spell save DC, taking 1d8 fire damage on a failed save or half as much damage on a successful one. The fire ignites any flammable objects in the area that aren't being worn or carried.
Force Ballista	Make a ranged spell attack, originating from the turret, at one creature or object within 120 feet of it. On a hit, the target takes 2d8 force damage, and if the target is a creature, it is pushed up to 5 feet away from the turret.

Defender	The turret emits a burst of positive energy that grants itself and each creature of your choice within 10 feet of it a number of temporary hit points equal to 1d8 + your Intelligence modifier (minimum of +1).
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## Wand Prototype

By 6th level, you now regularly experiment with channeling different types of magic through wands. Whenever you finish a long rest and your woodcarver's tools are with you, you can touch a nonmagical, wooden wand and turn it into a magic item. When you do so, you invest it with one artificer cantrip of your choice—even one you don't know—that has a casting time of 1 action. As an action, you can cause the magic wand to produce the cantrip, using your spellcasting ability modifier (other creatures are unable to use the wand's magic). The wand loses this magic when you finish your next long rest.

Any damage roll you make for a cantrip in the wand gains a bonus equal to your Intelligence modifier (minimum of +1).

When you reach 14th level in this class, you can invest the wand with two cantrips at the end of a long rest.

## Fortified Position

Starting at 14th level, you're a master at conjuring a well-defended emplacement. You and your allies have half cover while within 10 feet of a turret you create with Arcane Turret, as a result of a shimmering field of magical protection that the turret emits.

You can also now summon a second turret for free and must finish a long rest before doing so again. If you summon the second turret while the first is still present, the first one doesn't disappear, and each turret can be of a different type (if you summon a third turret, the first turret vanishes). Moreover, you can use one bonus action to activate both turrets.

## Artificer Infusions

Artificers have invented numerous magical infusions that rapidly create magic items. To the untrained, artificers seem like wonderworkers, accomplishing in hours what others need weeks to complete.

The description of each infusion tells you the type of item that can receive it. The description



also tells you if the resulting magic item requires attunement.

Some infusions specify a minimum artificer level. You can't learn such an infusion until you are at least that level.

Unless an infusion's description says otherwise, you can't learn the infusion more than once.

## Boots of the Winding Path

*Prerequisite: 4th-level artificer*

*Item: A pair of boots (requires attunement)*

While wearing these boots, a creature can teleport up to 15 feet as a bonus action to an unoccupied space the creature can see. The creature must have occupied that space at some point during the current turn.

## Enhanced Defense

*Item: A suit of armor or a shield*

A creature gains a +1 bonus to Armor Class while wearing (armor) or wielding (shield) the infused item.

The bonus increases to +2 when you reach 12th level in this class.

## Enhanced Weapon

*Item: A simple or martial weapon*

This magic weapon grants a +1 bonus to attack and damage rolls made with it.

The bonus increases to +2 when you reach 12th level in this class.

## Many-Handed Pouch

*Prerequisite: 4th-level artificer*

*Item: 2–5 pouches*

The infused pouches all share one interdimensional space of the same capacity as a single pouch. Thus, reaching into any of the pouches allows access to the same storage space. A pouch operates as long as it is within 100 miles of another one of the pouches; the pouch is otherwise empty and won't accept any contents.

If this infusion ends, the items stored in the shared space move into one of the pouches, determined at random. The rest of the pouches become empty.

## Radiant Weapon

*Prerequisite: 8th-level artificer*

*Item: A simple or martial weapon (requires attunement)*

This magic weapon grants a +1 bonus to attack and damage rolls made with it. While holding it, the wielder can take a bonus action to cause it to shed bright light in a 30-foot radius and dim light for an additional 30 feet. The wielder can extinguish the light as a bonus action.

As a reaction immediately after being hit by a melee attack, the wielder can cause the attacker to be blinded until the end of the attacker's next turn, unless the attacker succeeds on a Constitution saving throw against your spell save DC. Once used, this reaction can't be used again until the wielder finishes a short or long rest.

## Replicate Magic Item

*Prerequisite: See below*

Using this infusion, you replicate a particular magic item. You can learn this infusion multiple times; each time you do so, choose a different magic item that you can make with it, picking from the Replicable Magic Items tables below. If a table has a level in its title, you must be of at least that level in this class to choose an item from the table.

In the tables, an item's entry tells you whether the item requires attunement. See the item's description in the *Dungeon Master's Guide* for more information about it, including the type of object required for its making.

### Replicable Magic Items

Magic Item	Attunement
Alchemy jug	No
Bag of holding	No
Cap of water breathing	No
Cloak of the manta ray	No
Goggles of night	No
Lantern of revealing	No
Rope of climbing	No
Sending stones	No
Wand of magic detection	No
Wand of secrets	No

### Replicable Magic Items (12th-Level Artificer)

Magic Item	Attunement
Boots of elvenkind	No
Boots of striding and springing	Yes
Boots of the winterlands	Yes

<i>Bracers of archery</i>	Yes
<i>Brooch of shielding</i>	Yes
<i>Cloak of elvenkind</i>	Yes
<i>Cloak of protection</i>	Yes
<i>Eyes of charming</i>	Yes
<i>Eyes of the eagle</i>	Yes
<i>Gauntlets of ogre power</i>	Yes
<i>Gloves of missile snaring</i>	Yes
<i>Gloves of swimming and climbing</i>	Yes
<i>Gloves of thievery</i>	No
<i>Hat of disguise</i>	Yes
<i>Headband of intellect</i>	Yes
<i>Helm of telepathy</i>	Yes
<i>Medallion of thoughts</i>	Yes
<i>Periapt of wound closure</i>	Yes
<i>Pipes of haunting</i>	No
<i>Pipes of the sewers</i>	Yes
<i>Quiver of Ehlonna</i>	No
<i>Ring of jumping</i>	Yes
<i>Ring of mind shielding</i>	Yes
<i>Ring of water walking</i>	No
<i>Slippers of spider climbing</i>	Yes
<i>Winged boots</i>	Yes

### Replicable Magic Items (16th-Level Artificer)

Item	Attunement
<i>Amulet of health</i>	Yes
<i>Belt of hill giant strength</i>	Yes
<i>Boots of levitation</i>	Yes
<i>Boots of speed</i>	Yes
<i>Bracers of defense</i>	Yes
<i>Cloak of the bat</i>	Yes
<i>Dimensional shackles</i>	No
<i>Gem of seeing</i>	Yes
<i>Horn of blasting</i>	No
<i>Ring of free action</i>	Yes
<i>Ring of protection</i>	Yes
<i>Ring of the ram</i>	Yes

## Resistant Armor

*Prerequisite: 8th-level artificer*

*Item: A suit of armor (requires attunement)*

While wearing this armor, a creature has resistance to one of the following damage types, which you choose when you infuse the item: acid, cold, fire, force, lightning, necrotic, poison, psychic, radiant, or thunder.

## Returning Weapon

*Item: A simple or martial weapon with the thrown property*

This magic weapon grants a +1 bonus to attack and damage rolls made with it, and it returns to

the wielder's hand immediately after it is used to make a ranged attack.

## New Spell

The artificer spell list contains a new spell: *arcane weapon*.

### Arcane Weapon

*1st-level transmutation*

**Casting Time:** 1 bonus action

**Range:** Self

**Components:** V, S

**Duration:** Concentration, up to 1 hour

You channel arcane energy into one simple or martial weapon you're holding, and choose one damage type: acid, cold, fire, lightning, poison, or thunder. Until the spell ends, you deal an extra 1d6 damage of the chosen type to any target you hit with the weapon. If the weapon isn't magical, it becomes a magic weapon for the spell's duration.

As a bonus action, you can change the damage type, choosing from the options above.

**At Higher Levels.** When you cast this spell using a spell slot of 3rd level or higher, you can maintain your concentration on the spell for up to 8 hours.

### Optional Rule: Multiclassing

If your group uses the optional rule on multiclassing in the *Player's Handbook* (p. 163), here's what you need to know if you choose artificer as one of your classes.

**Ability Score Minimum.** As a multiclass character, you must have at least an Intelligence score of 13 to take a level in this class.

**Proficiencies Gained.** If artificer isn't your initial class, here are the proficiencies you gain when you take your first level as an artificer: light armor, medium armor, shields, thieves' tools, tinker's tools.

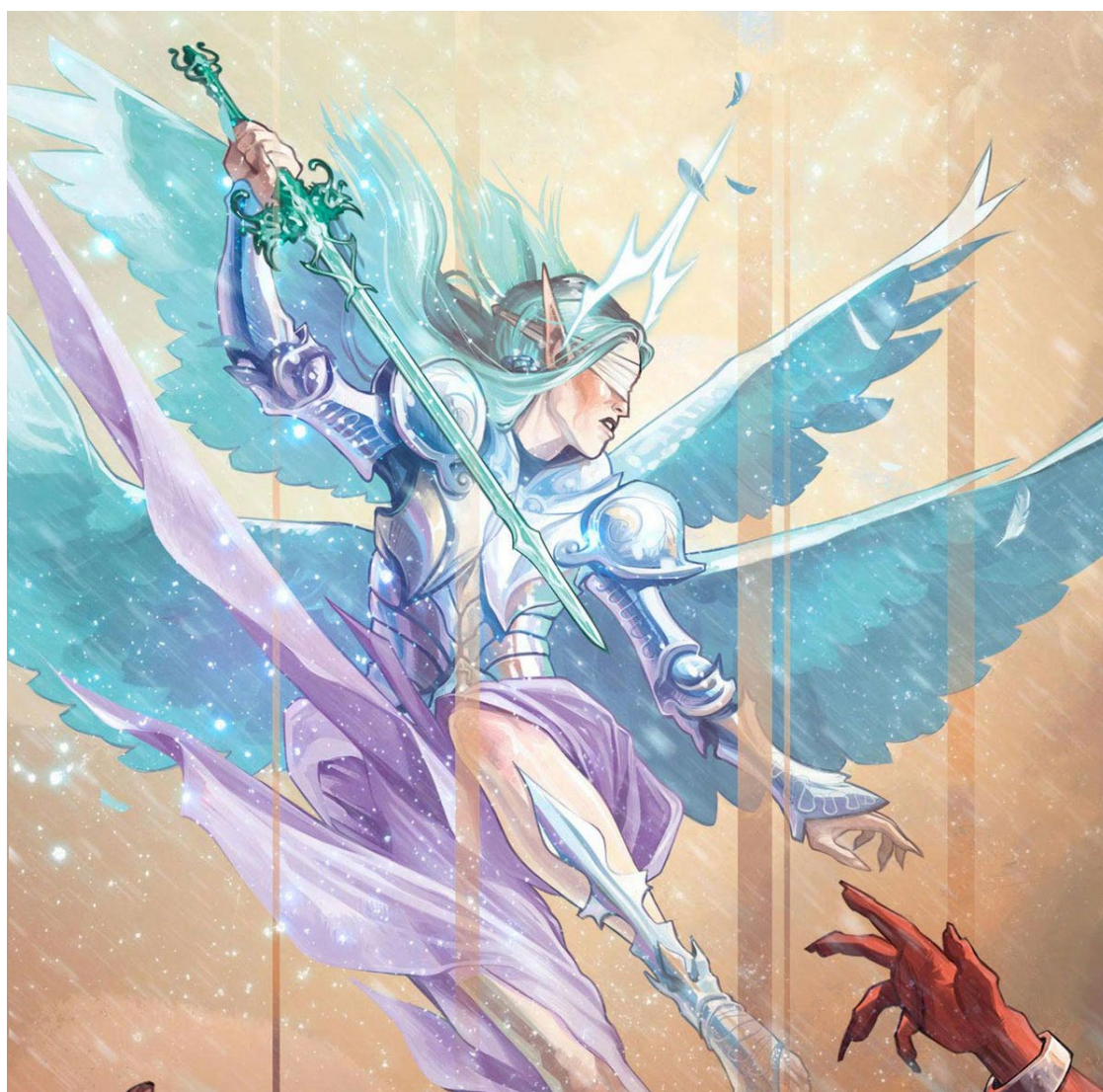
**Extra Attack.** The Arcane Armament feature doesn't give you an additional attack if you also have the Extra Attack feature.

**Spell Slots.** Add half your levels (rounded down) in the artificer class to the appropriate levels from other classes to determine your available spell slots.

# Next Issue: Dragon+ 26



Between this issue and the next we'll be heading to Los Angeles for *D&D Live 2019: The Descent!* The three-day extravaganza includes sneak peeks at upcoming products, signings with D&D luminaries, musical performances, unique giveaways, amazing cosplay, and more—and we'll bring you all the secrets we unearth, including an in-depth look at a very specially crafted puzzle!





We'll speak to Dungeon Master T.J. Storm about using fairy tale characters in D&D, chat with Emi Tanji about her *figurines of adorable power* (check out that **owlbear!**), and offer further essential tips for teaching kids how to play. And there'll be even more from our charitable endeavors, as we chat about the issues that matter to key donors and thank them for their generosity.

There's all this, plus more exclusive previews, another delve into the imposing *Dragon* archive, and all our regulars like the selection of the best video and audio highlights, and much, *much* more!

(Contents subject to change)



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## EDITORIAL

EDITOR-IN-CHIEF: **Matt Chapman**

EDITOR: **Bart Carroll**

SUB-EDITORS: **Scott Fitzgerald Gray, Octavia Wolton**

CONTRIBUTING WRITERS: **Jason Azevedo, Keith Baker, Kyle Consolver, Jeremy Crawford, Samantha Darcy, John Darnielle, Chris Hislop, T.K. Johnson, E.R.F. Jordan, Tony Klarich, Adam Lee, Matthew Lillard, Chris Lindsay, Mike Mearls, Shawn Merwin, James Patrick, Chris Perkins, Ben Petrisor, Rory**

**Philstrom, Jon Sawatsky, Stan!, Jeff C. Stevens, Ashley Warren,  
Steve Winter, Octavia Wolton, James Wyatt, Jim Zub**

**DESIGN and ART**

**HEAD OF DESIGN: Christopher Imlay**

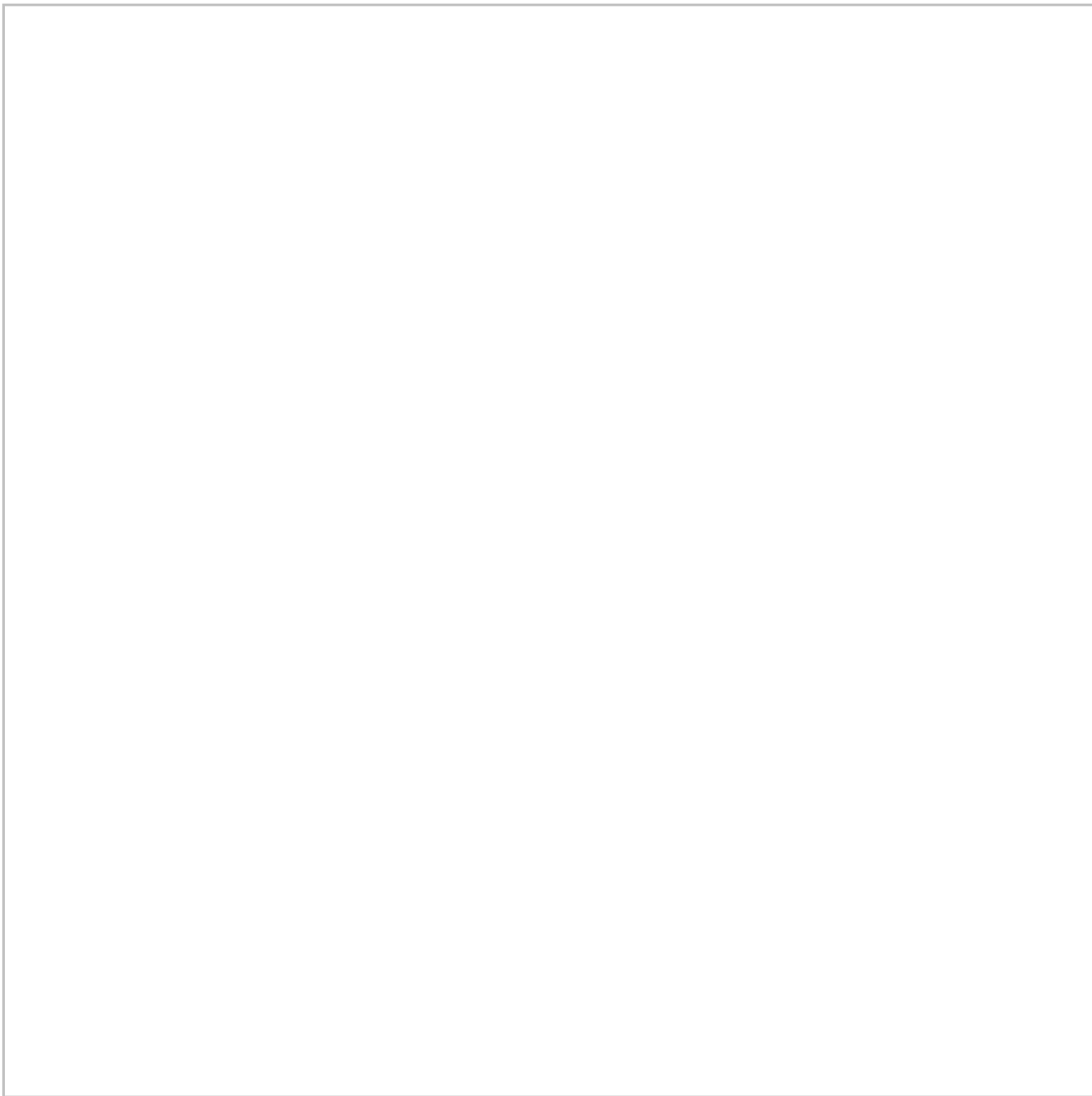
**DESIGN DIRECTOR: Dylan Channon**

**JUNIOR DESIGNER: Annabel Miller**

**CONTRIBUTING ARTISTS: Wesley Burt, Yongjae Choi,  
Samantha Darcy, Diesel, Gustave Doré, Izzy, David Kooharian,  
Russ Nicholson, Aviv Or (cover), Roger Raupp, Fiona Staples,  
Wisnu Tan, L.A. Williams, N.C. Winters, Tianhua X**

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## THE D&D TEAM

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